

November 21, 1959

DISC

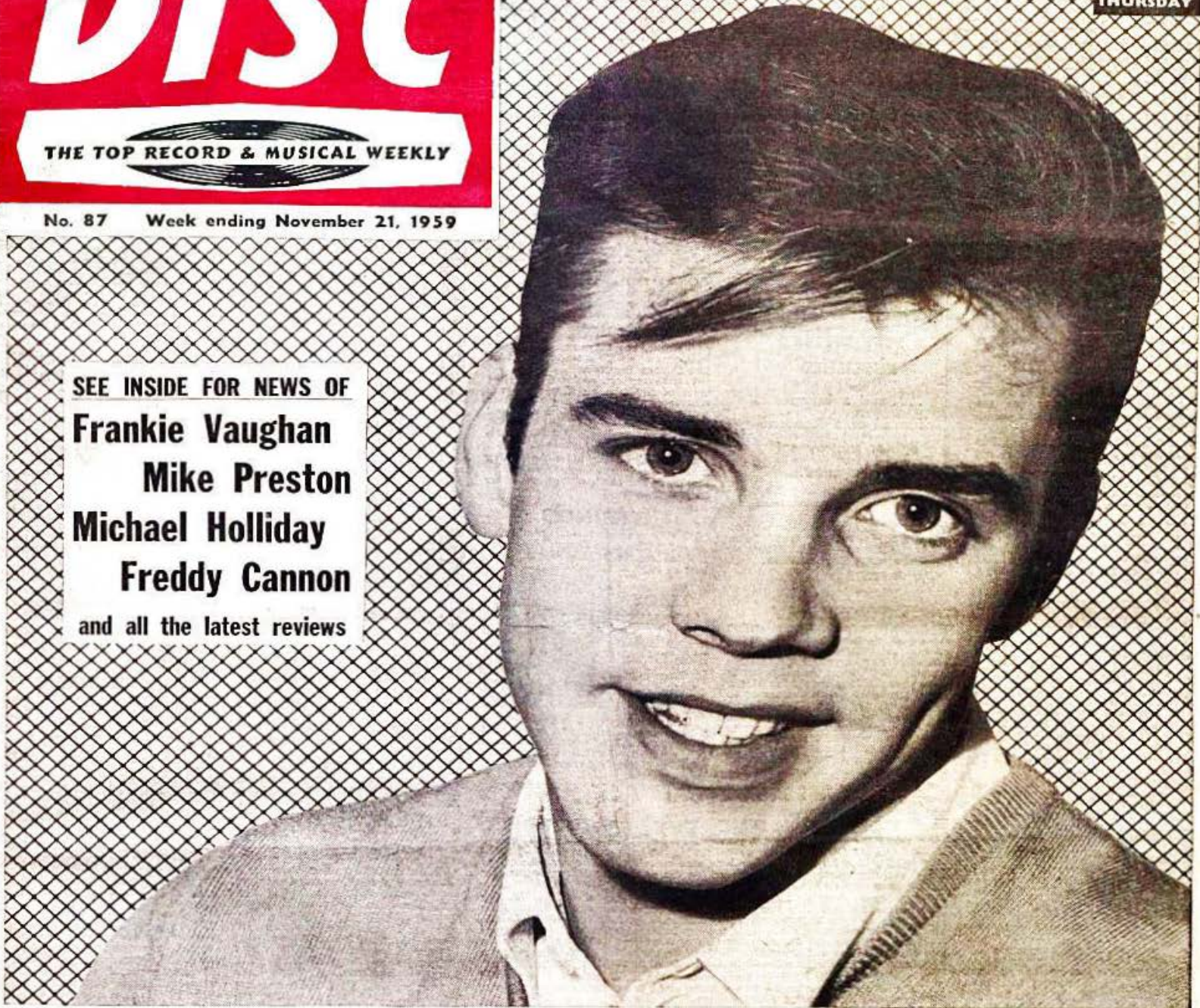
THE TOP RECORD & MUSICAL WEEKLY

No. 87 Week ending November 21, 1959

MARTY WILDE

EVERY
6^D
THURSDAY

SEE INSIDE FOR NEWS OF
Frankie Vaughan
Mike Preston
Michael Holliday
Freddy Cannon
and all the latest reviews



WILDE ly successful year for MARTY!

... "DONNA" ... "TEEN-AGER IN LOVE"
"SEA OF LOVE" ...

*and now his new
double-sided
smash...*

BAD BOY Coupled with

IT'S BEEN NICE

PB972 (45/78)



PHILIPS RECORDS LIMITED

Stanhope House,
Stanhope Place, London, W.2.

Will today's pops be tomorrow's standards?

POP song fans have never had it so good. Each week new names, new songs and new song-writers appear, and the incessant flow of entertainment on wax

PRIZE LETTER

helps us to keep our turntables spinning with something new.

New the material may be, but is it polished? There is the rub!

Today, there are almost as many fans of songs that are called "standards" as there are of new pops.

Why? Because the pop songs of the 1920s and 30s were quality songs, which, given modern treatment and polish, still sell thousands of records and keep disc fans in a record buying mood.

But will we be able to say the same for our Top Twenty tunes of today in 1979? Will "Living Doll," "Travellin' Light" etc., be the kind of material to make standards of tomorrow?

I think not. But if I am wrong, then future pop music fans have my sympathy.

We should kill off the copyists, the mumbo-jumbo merchants, the meaningless and monotonous.

If we do not, then we can hardly blame future generations for their lack of taste, talent and the tuneful.—(Miss) DIANA E. MURRAY, 24, Carshalton Road, Birmingham, 22.

Post Bag

THERE'S AN LP AWARDED EVERY WEEK TO THE WRITER OF THE BEST LETTER PUBLISHED ... and a bumper 'bonus' of a Ronson lighter/ashtray set once a month.

Likes and dislikes of a D.J.

WHY is it that the disc jockeys never seem to play the records which they, personally, do not like? I can appreciate that they have favourites, but surely, when they present a record programme, they should try to present a cross-section of the records available, not only those which they prefer. A few evenings spent listening to Radio Luxembourg makes one realise that disc jockeys have very definite tastes.

New artists, to my way of thinking, should have their records played more frequently, especially if the talent is British.—SHIRLEY HLETT, 38, Burchley Road, London, N.8.

(But if personal taste did not play a part, surely all D.J. programmes would sound the same?)

'MOCKERY'

READING Ken Graham's review (DISC, 10-10-59) of Marty Wilde's LP, "Wilde About Marty," he said it was a very good recording. On his recommendation I bought it, but I have never heard a more degrading LP to a British artist. Phillips have made a mockery of Marty.

We all know from Marty Wilde's singles that he is a top-grade British pop singer, but the numbers and the backing on this LP seem to have been just thrown together.

I was very disappointed as I buy most of my LPs on Ken Graham's recommendation; we cannot listen to records before we purchase them out here.—3525096 S.A.C. ISAACS, Equipment Section, R.A.F., Lahrbruch, B.F.P.O. 43, Germany.

(Obviously there must be a first time when you disagree with Ken Graham—but that's not to say either of you is wrong!)

STRINGS

THE arrangement and production of "Alice Blue Gown," by Leroy Holmes on the M.G.M. label, is the best of 1959.

LEROY HOLMES
—his 'Alice Blue Gown' is the best of the year



I might add that if strings become a fashionable trait, and I repeat "if," his record will be a contender for a Silver Disc.—PETER J. DEWEY, 57, King George's Avenue, Millbrook, Southampton.

(Leroy has plenty of strings to his bow!)

EASY ON THE EYE—AND EAR

NOW that Jerry Keller has been seen on television, he has no need to worry whether his next record is a hit or not, for it is apparent that he is as easy on the eye as he is on the ear.

Maybe Jerry does not know it, but personal appeal and individuality are rapidly becoming two of the biggest factors in disc success. Russ Conway's smile at the camera, Cliff Richard's dynamic good looks, Lonnie Donegan's humour, the lovable cockney in Tommy Steele, the sincerity of Anne Shelton and the showmanship of Frankie Vaughan; these are the things that matter, the things that will decide which of the many names mentioned this week will still be known in 10 or 20 years' time.

Anyone who thinks he can remain at the top if his style is a copy of someone else has a hard lesson to learn, and it is unwise for a new singer to be hailed as "another Frank Sinatra."

Gimmicks, imitations, a "different" noise—they may attain a Top Twenty position and a few months' riding on top of the world. But it is the individual artist, the irreplaceable human being that we can laugh or cry with—and even love a little bit—who is that elusive thing—a star! —B. BROWNING, 128, Phyllis Avenue, Peacehaven, Sussex.

FREE CHOICE

A FEW weeks ago a member of the "Juke Box Jury" remarked that Ella Fitzgerald's latest single, "But Not For Me," was of such a quality that the teenagers of today were not ready for it.

This implies that teenagers only listen to bad quality music, and will only accept a thumping guitar and a grating voice, I agree partly with this, but why should teenagers accept Ella Fitzgerald just because she is popular with a certain section of record buyers?

In time, rock will die out, but do not force old music on teenagers. Let them choose the music which will take its place.—HOWARD WILLIAMS, 91, Langley Park Road, Sutton, Surrey.

A ROCKER

TOP RANK have recently issued a fabulous rock version of the "Eton Boating Song," a number that prior to its revised beat was suitable for only the drawing-rooms of Old England.

Now, thanks to an enterprising company, we have a disc that is destined for high honours. Already it has been voted Radio Luxembourg's disc of the week.

This will set everyone rocking, from the jean-clad teenagers to the sixth formers of Eton. And remember, it's British!—CHRISTOPHER MILNE, H.M.S. Teazer, Chatham, Kent.

(You should know a good boat song when you hear it.)

NAME THEM

IS there a name for people who not only like the modern music of the teenager, but who also like and enjoy classical music?

We have our squares and cats but how should we describe a teenager who likes Tchaikovsky, Beethoven—and who also sings Elvis Presley and Cliff Richard?—MAXWELL CROW Home Farm, South Moreton, Ditch, Berks.

(We could think of a few—but we'll leave it to our readers.)

'WONDERFUL'

I quite agree with Brian Harris (DISC 1-11-59), who asked if the Boones and Comos were out of the charts for good.

And I am asking, too. Where are you, all you Pat Boone fans in England? Why don't you put Pat back on the charts where he belongs?

Pat is one of the greatest young singers and he has a wonderful personality. He sings even better now than he did before. Just listen to his album "Yes Indeed," where he handles the songs in such a wonderful manner.—(Miss) SIRI BO, Nykiski, Almenning, 21, Bergen, Norway.

(Perhaps Pat will come back with a "Song Of Norway.")

WHY MOAN?

"POST BAG" usually contains complaints from readers that there are too many rock discs, not enough good discs, or, too many American discs available.

What is everyone moaning at? These days, there is such a wide range of discs from Presley to Bach that everyone should be satisfied. The price range is right, too.

People grouse a lot, but it does not apparently stop them buying the records. Sales are as big as they have ever been.—PETER GOLDBERG, 6, Trinity Road, Sale, Cheshire.

(You're so right—but we like our readers to let off steam on this page.)

Cover
Personality
MARTY WILDE

THE cynics used to call him "Misery's Child" after one of his records—but the tag did not last. Now no one thinks of Marty Wilde as being anything but a confident and polished artist.

Finally rid of the "Misery" label, Marty has shown that he is well able to broaden his scope as Tommy Steele and, more recently, Cliff Richard have done.

Initially, Marty Wilde set out in the business as a rock singer; two years ago he was one of many young singers struggling for a place at the top. He was one of the lucky ones and even "Misery's Child" did well in the charts.

Then came a difficult time when he appeared to be slipping. And the "Misery" tag did not help. But Marty soon gave us an example of the saying "Nothing ventured, nothing gained."

Silver Disc

He began recording numbers which resulted in a string of hits—"Endless Sleep," "Donna," and then "A Teenager In Love," which won him his first Silver Disc, for exceeding sales of 250,000 in Britain. Now "Sea Of Love" is his contribution to the charts.

With this string of good records came more television. Having frequently appeared on "Oh Boy!" with great success, he was chosen by Jack Good for "Boy Meets Girls."

Marty had his film chance in "Jet Storm." And if a young singer can cut an LP that is a big-seller, it is obvious that he has that "boy next door" appeal. Marty Wilde did this in his first for Phillips, "Wilde About Marty."

Marty's second year in show business was completed successfully when he announced his engagement recently to Margaret Baker, one of The Vernons Girls, and they plan to marry early next month. No wonder Marty Wilde seems to be enjoying life!

JUNE HARRIS

WHAT NOW?

CLIFF RICHARD'S backing group has changed its name to The Shadows, in order that they should not be confused with the American group called The Drifters. But there is also an American group called The Shadows, who had a record called "Jungle Fever" released here sometime ago.—MICHAEL ANSCOMBE, 24, Shand Street Close, Pulborough, Sussex.

(Someone will write to tell us next that Cliff has a namesake in the States!)

MORE ELVIS

MANY thanks for the article on "No More Records by Elvis." It seems unfair that R.C.A., his record company, should release "Old Shep" by another star in their stable—maybe El's rendition would not be a hit.

When Elvis needs a disc or two to keep his name in the hit parade, I think that the obvious thing to do would be to issue previous LP tracks on singles. Or maybe they could issue another LP with mixed tracks of previous singles.—DON SMITH, 23, The Burroughs, Hendon, N.W.4.

(There's a silence around and about Elvis these days.)

GUITARISTS

MUCH as I sympathise with your correspondent, N. Chadwick's taste in guitarists, I feel that no honest man would claim jazz guitarists to be the world's best.

I am a great admirer of Christian Smith, Farlow, Kessel and also Burrell and Crawford, but the world's greatest guitarists are obviously Segovia, Almeida and Gougeon Charles!—CLIFFORD KING, 386, High Street, Kensington, W.8.

(We never knew that there were so many good guitarists.)

<p>TOMMY STEELE'S Hit from the film "Tommy The Toreador"</p> <p>LITTLE WHITE BULL</p> <p>Decca F 11177</p>	<p>RAY ELLINGTON'S Italian Hit</p> <p>CARINA</p> <p>Oriole CB 1512</p>	<p>KNIGHTSBRIDGE CHOIR'S Swinging</p> <p>ETON BOATING SONG</p> <p>Rank JAR 220</p>	<p>SHIRLEY BASSEY'S Sensational</p> <p>IF YOU LOVE ME</p> <p>Col. DB 4344</p>
<p>PETER MAURICE AND KEITH PROWSE MUSIC, 21 DENMARK STREET, W.C.2.</p>			

AMERICAN

TOP TENS

JUKE BOX

**JERRY LEE LEWIS
LITTLE QUEENIE**



These were the ten numbers that topped the sales in America last week (week ending November 14)

Last Week	This Week	Title	Artist
1	1	Mack The Knife	Bobby Darin
2	2	Mr. Blue	The Fleetwoods
3	3	Put Your Head On My Shoulder	Paul Anka
4	4	Don't You Know	Della Reese
5	5	Lonely Street	Andy Williams
6	6	Teen Beat	Sandy Nelson
7	7	Deck Of Cards	Wink Martindale
8	8	Primrose Lane	Jerry Wallace
9	9	Seven Little Girls (Sitting In The Back Seat)	Paul Evans
10	10	Heartaches By The Number	Guy Mitchell

ONES TO WATCH

Unforgettable	Dinah Washington
The Enchanted Sea	The Islanders

based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending November 14)

Last Week	This Week	Title	Artist
1	1	Red River Rock	Johnny and the Hurricanes
2	2	Travellin' Light/Dynamite	Cliff Richard
3	3	Mack The Knife	Bobby Darin
4	4	Sea Of Love	Marty Wilde
5	5	What Do You Want To Make Those Eyes At Me For?	Emile Ford
6	6	Makin' Love	Floyd Robinson
7	7	Put Your Head On My Shoulder	Paul Anka
8	8	Mr. Blue	David Macbeth
9	9	Seven Little Girls	Mike Preston
10	10	Morgen	Paul Evans, Avons
			Billy Vaughn
			Dickie Valentine

Published by courtesy of "The World's Fair."

MAKIN' LOVE
FLOYD ROBINSON



Mike Preston takes the 'pro' plunge

THANKS TO 'MR. BLUE'



MIKE PRESTON

MIKE PRESTON and his petite and pretty wife, Josie, told me when I called on them at their East London home at the weekend, that they have come to an important decision. Mike intends to give up his job—as a cartoon camera man—and become a full-time singer. It is a decision that has been prompted by the success of Mike's records—particularly his recent hit, "Mr. Blue," which has put him well and truly on the melody map. All well and good—Mike, who has the build of a beer truck, is thrilled to think that he will soon be able to devote all his time to singing. But what of his wife?

Pop singing is a treacherous, up-one-minute down-the-next, profession. What does she think of this vital verdict?

Too big a risk?
Does she think her husband is taking too great a risk?
As she watched Mike bouncing their baby, Carla, on his knee, Josie said: "I am all for Mike going into singing as a full-time job. He'll be much happier and, therefore, so shall I. If it doesn't work out he can always go back to his old job."
"I have always given Mike advice," she added. "I've always told him if there has been something I don't like about his work as a singer. I am a very frank wife."
"When Mike asked me what I thought about him giving up his job and becoming a full-time singer I said I thought it was a grand idea, and if that was what

he wanted that was what he should do. He certainly got no red signals from me."
Said Mike: "When I came home and told Josie I was in the hit parade she was speechless. She is very ambitious for me."
The Prestons were married two years ago. Then, Mike did not hold out much hope of ever turning professional as a singer. Rock 'n' roll was all the rage and ballads were taboo. But even then his wife encouraged him to keep at it.
Now Mike will be able to spend all his time singing—he is soon to tour the country making personal appearances—he should add to his popularity.
I asked his wife if she minded her husband being the idol of thousands of young girls.
"Not at all," she said, her dark eyes shining. "It's when they don't bother that I have got to start worrying. And it's when they don't don't that Mike may become a real Mr. Blue!"
P.T.

TOP TWENTY
Week ending November 14

Last Week	This Week	Title	Artist	Label
1	1	Travellin' Light/Dynamite	Cliff Richard	(Columbia)
2	2	Mack The Knife	Bobby Darin	(London)
3	3	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates	(Pye)
4	4	Red River Rock	Johnny and The Hurricanes	(London)
5	5	Sea Of Love	Marty Wilde	(Philips)
6	6	Makin' Love	Floyd Robinson	(R.C.A.)
7	7	Put Your Head On My Shoulder	Paul Anka	(Columbia)
8	8	Mr. Blue	Mike Preston	(Decca)
9	9	'Til I Kissed You	Everly Brothers	(London)
10	10	Morgen (One More Sunrise)	Dickie Valentine	(Pye)
11	11	High Hopes	Frank Sinatra	Capitol
12	12	Three Bells	The Browns	(R.C.A.)
13	13	Oh Carol	Neil Sedaka	(R.C.A.)
14	14	Living Doll	Cliff Richard	(Columbia)
15	15	Teen Beat	Sandy Nelson	(Top Rank)
16	16	Seven Little Girls Sitting In The Back Seat	The Avons	(Columbia)
17	17	Snow Coach	Russ Conway	(Columbia)
18	18	Here Comes Summer	Jerry Keller	(London)
19	19	Broken Hearted Melody	Sarah Vaughan	(Mercury)
20	20	Mona Lisa	Conway Twitty	(M.G.M.)

ONE TO WATCH

Poison Ivy - The Coasters

Yet another top tenner from Russ Conway? 'Snow Coach' in at 17



(DISC Pic)

TWO FOR THE SUMMIT!

EMILE FORD AND THE CHECKMATES

"WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?"

PYE 7N 15225 (45 and 78)

DICKIE VALENTINE

"ONE MORE SUNRISE" (MORGEN)

PYE 7N 15221 (45 and 78)

SHE'S A 20th CENTURY VENUS

LORIE MANN AND SHE SINGS, TOO!

THE singer with a fashion model figure—she has been one!—and the agility of an adagio dancer—she has been that, too—was breathless.

"Sorry I'm late in telephoning you but there's a cable loose in our road and I've had to rush round to a call box," said Lorie Mann when, at my request, she rang me this week.

We know her as a Top Rank artist, but Lorie's been a girl of many parts. Add to the list of qualifications I have already mentioned those of an actress, professional swimmer and a circus artist and you get some idea of her versatility.

Third release

But now it's records and more records for 24-year-old, London-born Lorie. Her third release for Ranks, "So Many Ways," was issued last week—six months after she signed her first recording contract.

Lorie, the eldest of a family of three boys and two girls, was evacuated to Wales at the age of five, during the war years.

"It was during this time," she recalled, "that I first started singing. I remember performing in concerts for wounded servicemen."

On her return from Wales, Lorie's main interests were in swimming and needlework, but not, she freely admits, school.

First job

When she was 12, Lorie Mann got her first job on the stage—as a juvenile in pantomime. She stayed at school, however, until she was 14 "and could stand it no longer."

Like many other show business artists, in her early years in the profession, Lorie was very superstitious.

"It was absolutely ridiculous, some of the lengths to which I used to go, but gradually this idiosyncrasy is wearing off and I don't think twice now about taking a third light."

When Lorie Mann settled down to a singing career, it was just over two years ago. Her first job was with Joe Daniels, with whom she stayed for three months.

Leaving Daniels, Lorie joined the Oscar Rabin

Orchestra when they were resident in London. She stayed with them for nearly two years, and can still be heard on their Saturday morning radio show, "Go, Man Go."

Lorie loves television work, particularly when I appeared in "Oh Boy!" Jack Good is such wonderful fun to work with and so were the rest of the cast.

Lorie's first appearance on "Oh Boy!" coincided with the release of her first disc for Top Rank, a beatty song called "A Penny A Kiss, A Penny A Hug." Her second disc was "Just Keep It Up."

She admires the work of Frank Sinatra and Ella Fitzgerald, but Lorie's personal choice of favourite singers include Pat Suzuki, Sammy Davis Jr. and Dolores Gray.

"I've admired Dolores Gray ever since the days of 'Kiss Me Kate' and 'Annie Get Your Gun,' and I hope she may come over again soon.

Getting Up

Among her worst habits, she says, is the difficulty she has in getting up in the morning.

"But on the other hand," she added, "I hate being kept waiting.

It's not fair for me to reproach others for my own faults, especially as I'm usually late for any appointments, but I hate to see them repeated in anyone else.

"I love the Continent and would certainly like to work there. Maybe one day I'll get an offer for a cabaret abroad, for I would certainly jump at the chance.

"However, I must not count my chickens before they're hatched. At the present time, I'm only concerned with doing my best here."

Lorie is certainly a vivacious girl with a future.

JUNE HARRIS.

STARS OF LP • No. 3 • BY DOUG GEDDES

It is certainly star status when an artist no longer records singles but devotes his work exclusively to LPs. And that is the way it is with Billy Daniels, whose last hit on a single was probably "That Old Black Magic"—vintage 1952. This has become his signature tune. But before it, in 1938 when Billy had just started to make recordings, the tune most associated with him was a lovely ballad, "Diane."

Now, as far as I can trace, Billy Daniels is a LP-only artist—and very much a personal favourite with me.

I have many of his albums and the most recent to come into my hands is an exciting, on-the-spot recording called "Billy Daniels At The Stardust, Las Vegas." This is an actual performance, recorded at the Las Vegas night-spot.

It is studded with plenty of good singing from this great performer, plus touches of humour from both Billy and his accompanist, Benny Payne.

It is in this type of setting that Billy Daniels excels. He is rarely seen in Britain, but is very much occupied by plum engagements at the top American night clubs.

BILLY DANIELS

Yet he still has a consistent following here for, whenever he has been seen by British audiences (he was here last March) they have been impressed by his qualities as a master showman. He has a rich, rangy voice that suits him well in either ballads or bouncy numbers, but there is always a further ingredient added—sparkling humour.

In the early days his gesticulations were wild and over-emphasised. Now they are still there but less obvious and, when used, are often performed with tongue in cheek, and as a laugh against himself.

One thing has not changed, though: His voice. He has tremendous range and vocal power at his command, and proof of this can be heard in any of his recent recordings. The magic is certainly still there.

Billy's post-war association with

pianist Benny Payne was a move neither has since regretted. Benny Payne has been with him ever since and, apart from adding musical brilliance to the act, Benny contributes in no small way to the fun which emerges from their joint presentation. Benny has accompanied Billy on all the latter's British tours since the first in 1952.

There is no doubt that the recording of "That Old Black Magic" was the big turning point in the Billy Daniels career. It became a fantastic seller in the States, and did likewise here where it served as an excellent trailer to his first trip.

His debut in this country was made at the London Palladium.

He is probably one of the most impersonated entertainers—and there can be no greater praise for an artist than that. Imitation is the sincerest form of flattery, it is said.

There are quite a number of excellent LP examples by Billy for you to choose from. I would have difficulty in suggesting any particular one. Just have a listen. I think you will find his singing infectious.

DRIFTIN' WITH

THE BOY WITH A
GOLDEN DISC

CLIFF RICHARD

IT'S THE STORY OF THE YEAR—THE FIRST FULL STORY OF LIFE ON TOUR WITH BRITAIN'S TEENAGE IDOL AND HIS FAMOUS BACKING GROUP

On Sale Now

On Sale Now

IT'S WRITTEN BY JET HARRIS, FAMED BASS-GUITARIST OF THE DRIFTERS (NOW KNOWN AS THE SHADOWS), TOGETHER WITH ROYSTON ELLIS

—and it's packed with scores of wonderful pictures

Two Shillings and Sixpence

Published by Charles Buchan's Publications Ltd., Hulton House, Fleet Street, London E.C.4

I say that acting is of value to a singer

I DISAGREE violently with DISC readers who have written suggesting that singers should stick to singing and leave drama to the actors. Nothing but good can come from a singer putting in a stint as an actor. He learns so much about performance and methods of working that can be applied with great effect to his efforts as a vocalist.

From this point of view, Sinatra is no exception to the rule. He never sang so well before appearing as an actor as he has done since.

The same is true of our own Adam Faith. He has become a totally different class of performer since he has branched out into acting. He approaches his singing with a new sensitivity and a new confidence. And witness of his improvement is the fact that his latest disc has already made far more impact than any of his previous records.

Excellent backing

Mind you, in the case of "What Do You Want?" the quality of the song itself, together with the excellence of the backing must claim some credit. As far as the latter is concerned John Barry is to be congratulated on the sound of the strings, and I was amazed to hear from him that on the session there were only four strings used.

That colloidal sound emanates from two tenor saxes!

The whole effect, though, is of quite a sizeable string orchestra, which I consider to be one of the songs of the year—was originally offered to Johnny ("Please Don't

Touch") Kidd. Johnny turned it down.

He should worry, though, because he has just recorded a new song written by himself called "Feeling." It is very much in the "Please Don't Touch" idiom, only even more of a raver.

Johnny's backing is by his own group, I hear, and if this is so, it has improved 100 per cent. The release date has not been settled yet. But it is worth waiting for. Kidd is one of the very few rocksters with a distinctive voice that cannot be mistaken.

Uncanny likeness

A VOICE that CAN be mistaken is that of a phenomenal boy going by the name of Danny Storm. Phenomenal in the sense that he looks from certain angles very like Cliff Richard.

In fact, his picture which is splashed on top of the posters for his concerts, cannot be in any way distinguished from Cliff. Added to this remarkable physical and facial likeness is the fact that the voice is also similar. Now you may think that this gives him a wonderful start, but you would be so wrong.

I auditioned him the other day, and



JACK GOOD

thought, with half-closed eyes, that if you imagined you were seeing Cliff, what would be the point of booking him?

I am afraid Danny lays himself wide open to comparisons, for he only sings Cliff's numbers, and he had obviously studied his mannerisms. When I asked him to sing some other numbers that Cliff had not done, he did not know any. My advice to him was the same as I give to anyone cursed with a resemblance to a well-known artist: "Change your hairstyle, your sort of clothes, your song material—and try to forget all about your famous double."

Take it easy, man

LAST week we presented on "Buy Meets Girls" the first of the artists to appear in this country of the Cool School—Freddie Cannon. The Cool School of teenage singers is currently all the rage in the States, and the acknowledged leader and founder is Frankie Avalon.

You can tell the Cool School by their teenage-y voices, their smiles, and winks, their cool skip-and-turn movements.

There is nothing about their acts that is reminiscent of the more strident vocal attack, and sexy, bump-and-grinding movements of the Pres.

Above all, the Cool School take it easy, man, like easy.

At present, we in Britain have no equivalent. I suppose this may follow with the influx of American examples—Avalon, Fabian, and so forth.

★ ★ ★

MARGARET STREDDER, the famous Vernons Girl with the sex apex, is unfortunately in Paddington General hospital. Nothing serious, and we all expect to see her out soon. We understand that Margaret's case is being looked after with avid interest by two young doctors. I shouldn't be surprised if there weren't check-ups every 10 minutes!

★ ★ ★

LAST week I generalised about the superior quality of American pop records. This week I should like to point out a very recent exception.

Alma Cogan has just made a smashing version of "We Got Love" which outclasses the American original by Bobby Rydell, itself a good effort.

The applause gimmick at the start of the record shows the sort of originality that doesn't usually pop up from the H.M.V. studios.

RITA'S LEAVING US

I SHALL be very sorry to see Rita Gillespie, director of "Oh Boy!" and "Boy Meets Girls" leave our team at the end of the month. I rate Rita as tops in the field of camera direction, and during the duration of our happy association, she has pulled off some fantastic effects, as well as maintaining a very high general standard. Rita's great character, much loved, admired and respected by all who work with her. With her experience of rock shows, it would not surprise me a bit to hear that ATV (whom she will be joining) will employ her for the projected show featuring Larry Purnes' artists. Nobody could do the job better.

Champion Jack ain't never goin' back

CHAMPION Jack Dupree is a man with strong views. And one of the strongest is that he will never go back to New Orleans. "No sir, I left there in 1934 and I ain't never goin' back. Never," he said.

But no amount of persuasion could extract from him the reason why he will shun, for evermore, the city of his birth.

Jack Dupree was born in New Orleans on July 4, 1910, exactly 10 years to the day after Louis checked in. And, like Louis, his boyhood was spent in the Coloured Waifs Home, after his parents had died in a fire.

Another strong view he holds (and I found myself warming to him considerably after this exposition) was that he is neither a jazz musician, nor a pianist, nor a singer.

"I'm just an entertainer," he explains. "Too many guys take it all too seriously. They study and strive to play a particular way. I just play and sing what I feel like . . . and always bear in mind that I'm there to entertain."

Champion Jack Dupree—the champion comes from his days as a prize fighter in the lean years of music during the depression—has had his British tour extended to December 2. During this time he will record a tribute to Big Bill Broonzy entitled "Death Of Big Bill."

"Me and Bill had a pact to record our 'Deaths,' depending on who went first," he said. "Funny thing is that when I arrived over here a lot of people told me I was dead already. None of my discs had been issued since 'Fisherman's Blues' 12 years ago."

Says Jack: "Chris Barber sure knows what he's doin'. He's about the best I've seen yet. They're a gang of real friendly guys . . . yes sir. All regular guys!"

His best impression of England? "Man, little Georgie Webb took me in a tube at Piccadilly. I was mashed to death. Back home we call that the bullrush. Someone asked me to kindly step aside. I'd have had to open the other door to do that thing. And I sure wasn't going to try that. I never seen nothing like that before. I don't know how he got me in. But I knew I just couldn't get out the other end."

Champion Jack Dupree is playing plenty more dates at Jazzshows Club this month. I would advise you all to get a load of this lovable, tumorous raconteur, pianist and vocalist. Standing at the piano, knees half bent, leaning every now and then towards the mike to make some witty crack, playing a wonderful mixture of barroomhouse, blues and boogie is a recollection of this genuine artist that will stay with me for many a year.

Owen Bryce



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"SAN MIGUEL"
 Pye 7N 15237 (45 and 78)

TOP RANK RECORDS
 NEW THIS WEEK!

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 with the Afterbeats
First Name Initial
 My Heart Became of Age
 45-JAR 233

ENOCH LIGHT
 and his
Vibrant Strings
Scarlet Ribbons
 Greensleeves
 45-JAR 234

THE MEGATONS
Tootie Flootie
 Whispering Winds
 45-JAR 236

THE MYSTICS
Don't Take the Stars
 So Tenderly
 45-JAR 243

THE FIVE SATINS
Shadows
 Toni My Love
 45-JAR 239

They've done it!

New boys of jazz get the breaks

SINCE the very first issue of DISC, I have been saying... Give the new boys a break! But my words fell on stony ground. No one dared to do so. And so it has gone on. The same old faces have made the same old rounds of the same old clubs.

Then two weeks ago, a chunk of light broke through the Iron Curtain which surrounds the clubland closed shop. Ronnie Scott showcased some of the young bloods during the opening nights of his new club.

Now I have even more important news. Britain's Big Two modern clubs are taking the plunge. It is not much, but it is a beginning and a sound step in the right direction.

The boy to get the biggest breaks? The 18-year-old altoist, Peter King. After his Scott Club stint, Peter broke it up at the Flamingo eight days later. Now he has heard that the N.J.F.'s Brian Harvey has signed him to "dep"

by TONY HALL

at the Marquee for their ace altoist, Joe Harriott when Joe goes on the road for a fortnight from November 21 with the M.J.Q.

Peter, now managed by his name sake, agent Peter King, has also been booked for some further Flamingo dates. Probably he will appear with Club Eleven "veteran," trumpeter Leon Calvert and the talented new tenorman I keep on raving about, Bobby Welling, backed by an all-star, swinging rhythm section.

Flamingo, too

SAM KRUGER'S December bookings for the Flamingo contain an interesting entry for Saturday, December 5. Opposite the excellent Tony Crombie band will be 25-year-old Sinhalese pianist, Stewart de Silva's Quartet.

Stew is one of the most talented members of Britain's new jazz beat generation. He is a hard-hitting, maybe superficially Silver-like swinger, who eventually will have much to offer.

Stew will probably use 21-year-old Stan Roberts on drums and Chris Thompson on bass. Stan has worked on America's West Coast for a while and now is resident at Ronnie Scott's club.

The hornman is a coloured American altoist, who plays in the Parker tradition with power and passion. His name: Lennon Harris. He has improved so much since I first heard him over a year ago.

Also on the Flamingo agenda, a gig for the Manchester tenorman I told you about last week, young Stan Robinson.

I think Sam Kruger summed up the attitude of both the Big Two when he said: "Sure, I'd like to give these youngsters a chance at my club. On the Saturday I'm using Stewart. I've got the Crombie band there and I hope the people will come as a matter of course."

"While they're there, they'll hear the new band. If they like it, I'll be able to book it again because I'll know it has potential drawing power."

Like I said, all this does not add up to THAT much. But at least it is a beginning and a sound step in the right direction.



THE AMERICAN SCENE

THERE is news from New York this week that three outstanding young modern jazzmen are forming a Sextet to work the American club circuit. The men involved are trumpeter Ari Farmer, tenorist Benny Golson and trombonist Curtis Fuller.

Both Benny and Curtis are arrangers and composers of above average merit, especially Golson.

MILES DAVIS' current personnel has John Coltrane back on tenor, Wynton Kelly (piano), Paul Chambers (bass) and Jimmy Cobb (drums).

NEW YORK'S newest group? The "British Jazz Trio." The line-up has Londoners Derek Smith (piano), ex-Bud Powell bassist, John Drew, and Kenny Harris (drums). Kenny says they hope to make an album shortly.

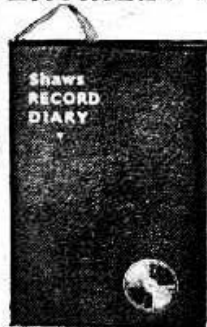
BRITAIN'S latest American export, Dizzy Reece, already has a union card (thanks to Blue Note's Alfred Lion) and is working in and around New York.

ART BLAKEY now has Wayne Shorter in on tenor for Hank Mobley, who had replaced Benny Golson. Lee Morgan (trumpet), Bobby Timmons (piano) and Jymie Merritt (bass) complete the current Jazz Messengers.

Blue Note recorded two LPs with Blakey at Birdland. Mobley is on tenor.

OVER on the West Coast Shelly Manne's Men now include the fiery young coloured Boston trumpeter, Joe Gordon, who was once with Dizzy Gillespie's big band.

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Victor Silvester has a rival

STRICT tempo dance music, so long the unchallenged forte of the immaculate Victor Silvester, has a new contender in the field.

Like Victor, the newcomer is a dedicated man. Dedicated to making the whole world and its wife ballroom conscious.

John Warren, owner and operator of the Albert Ballroom in Glasgow, goes one further than Victor in that not only has he spent his whole life in the cause of dancing, but he was actually born in a ballroom.

Which ballroom? Where else but in his own—the Albert!



JOHN WARREN

Nearly 60 years ago his father opened this hall. At that time the lower floor was a large flat in which the family lived. The room in which John was born is now a ticket office.

He now breaks into the record field with four discs on the Pye label. The tempo is so strict that each disc opens to the rhythmical and hypnotic ticking of a metronome.

Once the music starts it is a treat

TEDDY JOHNSON'S MUSIC SHOP

for the ear as well as the feet. The John Warren Stricttempo Orchestra employs a number of symphonic players happily working cheek by jowl with such jazz ravers as the swinging Red Price.

A bright and practical idea is that each record has the same tempo of tune on each side, i.e. quickest is backed with quickest, and so on. This allows the enthusiast to file his discs under tempo rather than title.

Though primarily aimed at the teacher and the student, these very fine records are also useful for the average performer who wants to cut a more or less quiet and domestic rug in the privacy of his own home.

I'm having 'em, for a start!

7,000,000

NEWS is that Eddie Fisher has terminated his contract with R.C.A. He has been with this company 10 years and his contract still had several years to run.

Eddie now branches out with his own disc business. The company will be called "Ramrod Records" and the first disc out is the title song from the first Smell-O-Vision film, "Scene Of Mystery."

Interesting family note. This film is produced by Eddie's wife's former stepson—Mike Todd junior. Speaking of the wonderful showman the late Mike Todd, have you any idea how many versions of "Around The World" are available?

In America alone there are 251 different discs of this number... with a total sale of seven million.

Mike always liked to do things big.

Not published

A SENSATIONAL return to the sellers this week by the explosive Frankie Laine with

PRESENT FOR PET CLARK

Sunday was a day of celebration for Pet Clark. She was 27, and in honour of the occasion ATV presented her with a birthday cake, suitably inscribed. Back row: Mr. Bourne of the firm that made and presented the cake, and singer Andy Cole. Front row: Pet Clark, Teddy Johnson and Pye A. and R. Manager, Alan Freeman. (DISC Pic)

the Dimitri Tiomkin composition "Rawhide."

And as a direct result Tin Pan Alley this week has been distinguished by the number of prosperous-seeming publishers whose necks glow a bright and throbbing scarlet above their beautifully laundered collars.

Under normal conditions these gentlemen have noses which can scent a hit song before the composer's ink is dry on the manuscript. Even when scented, the battles which break out between rival firms who are neck and neck on the trail of the loot-spinning lyric are apt to be prolonged and severe.

No quarter is given or asked until at last one firm is declared the winner and the frantic search begins all over again.

In brief, the chances of a song getting within a million miles of the hit parade without being hotly pursued and snapped up are practically non-existent.

But lo! The Frankie Laine song hit is not published in Britain.

The run on sackcloth and ashes in Denmark Street must be something terrific.

Meet Majid

A ZIZ MAJID is a bit of a tough mouthful for the average disc fan, not to mention disc jockey. So the latest contender on the Pye label for his parade honours has very sensibly changed it to Nash Lorraine.

This 22-year-old from Kuala Lumpur has come up with a very pleasant disc. The titles are "The Ways Of Love" and "Belle From Barcelona."

"Ways Of Love" has Nash singing tunefully (he studied with Mabel Corram who trained Dickie Valentine and Craig Douglas, so he has to be good) against a backing of tinkling piano and soaring strings.

"Belle From Barcelona" is an exciting cha-cha-cha with bass, electric guitar, tambourines and girl chorus.

FREDDY CANNON IS DROPPING THE ROCK

—on his new album

THE brash, betting voice with which Freddy Cannon made a hit of "Tallahassee Lassie," is due for a change. Freddy told me about it himself while he was here last week for two "Boy Meets Girls" programmes.

The dark, curly-haired and handsome Freddy, stretched out in a chair, said: "As soon as I get back to the States, I have to cut a new album for Swan."

"And I promise you, if the LP did not have my name on it, you would never guess that it was me singing."

"Although I enjoy doing rock numbers, this album will be aimed at the 20 to 30 year-old record buyers. It will include plenty of standards and what I call mood music—you know, slow, Sinatra-ish type of songs."

Marty's fabulous

Freddy's discs have all had an association with the Southern States and so, too, has his latest, "Okefenokee," one of the biggest swamps in Louisiana.

Following his week-end appearance in "B.M.G.," Freddy positively glowed with admiration for Marty Wilde and British television techniques.

"On the subject of Marty, he said: 'He's great... fabulous, I give him a few more months and he'll be real big in America.'

"The way Marty presents a number is terrific. He uses his eyes and his face so well. And what a personality—I really enjoyed working with him."

Freddy then nodded at The Vernons. Girls draped decoratively around the studio. "I like these girls—I think they are just as good as the Ray Charles Singers who back Perry Como, which means they are the top."

I haven't met anyone to rival Freddy for fast talking. Words tumble from him 19 to the dozen. He raced

through his life story quicker than you can read it here.

"I was born on December 4, 1940," he said. "That makes me nearly 19 years old. I lived on the east side of Boston, Mass., and, brother, that's about the slummiest area in the whole of that city."

"When I was a kid, I used to dream of having all the wonderful

by

June Harris

things in life. I wanted to be just like anyone else. We didn't have any money, so I never had anything. I graduated from high school and surprised everybody, especially me."

"It was my mother who first helped me on to the road to success. Mom was very fond of composing songs, and one day she came home humming what I thought was a rotten tune."



Mom wrote his disc hit

"She called it 'My Rock and Roll Baby,' but we later changed the title to 'Tallahassee Lassie,' keeping to the tune that my mother had composed."

"Mom was so pleased with her work that she asked me to make a private tape of the song. She knew a

A quick visit, but, says FREDDY CANNON, "I'll be back for more shows soon." (DISC Pic.)

up the hit parade. And then Bobby Darin stepped in to help me prepare for my first TV date—the Dick Clark Show.

"Bobby taught me how to use a mike and how to perform in front of the television cameras. He spent hours showing me steps and giving me tips, and by the time I was ready to go on the screen I'd lost a great deal of my nervousness."

Freddy stopped talking. And I stopped note-taking, glad to rest my hand for a moment. But it was only a moment.

"It shouldn't be long before I'll be seeing you again," he said. "I'll be coming back to Britain in about two months for some more shows. I don't know the details yet, but I'll be more than glad to return because I've had a great time in Britain."

RADIO'S LONG-PLAYER
SEMPRINI—100
NOT OUT!

BUSTS of Beethoven, Chopin and Brahms looked down approvingly as pianist Semprini said: "When I decided to make music my career I realised that there were two choices open to me."

"Either I had to find a good gimmick and hope to make as much money as I could before the fashions changed or I could study hard, and become an efficient, all-round pianist."

"The latter would not bring in so much money, perhaps, but it seemed to offer the attractions of being long-lasting."

"Now I'm glad that I took the latter course."

And I cannot say that I blame Italian-born Albert Semprini, son of an Italian father and an English mother. He took the hard road, but after 10 years in Britain he can certainly claim to have "arrived."

Tonight (Thursday) marks his 100th broadcast in his weekly B.B.C. programme, "Semprini Serenade." It started as a short series in September, 1957, but the run has been somewhat extended.

Semprini is not ashamed to admit that he has never had a disc hit. But as most of his LPs, EPs and singles continue to sell steadily long after release, he is not a disc has-been.

Fifty-one-year-old Semprini lives in a comfortable house at Redhill, Surrey; he arrived in England in 1949, full of hope but with an empty engagement book. Today, he is so busy that he has to turn down work.

"In my 10 years here, I've seen many show business names blossom out and then disappear. I've been lucky. I'm still in the swim," he said, hurriedly reaching across to touch the highly polished wood of his grand piano for luck.

Well-mixed

Mention of the current crop of big names in pop music made Semprini grimace.

"Far too many people are playing guitars instead of pianos nowadays. And they don't play those well."

In "Semprini Serenade" his numbers are varied. "My repertoire has to be well and truly mixed," he said. "If I play too much Latin-American or music in the classical vein I know that I can count on receiving scores of letters complaining that I am biased about a certain type of music. So what I try to do is to play a mixture of works that I know people love, know and understand."

At the top of the Semprini list of requests, he told me, is "The Legend Of The Glass Mountain," followed by the "Warsaw Concerto" and works by Chopin.

Why not listen tonight for that attractive voice at 9.30 on the Light Programme saying "... old ones, new ones, loved ones, neglected ones..."

N. N.

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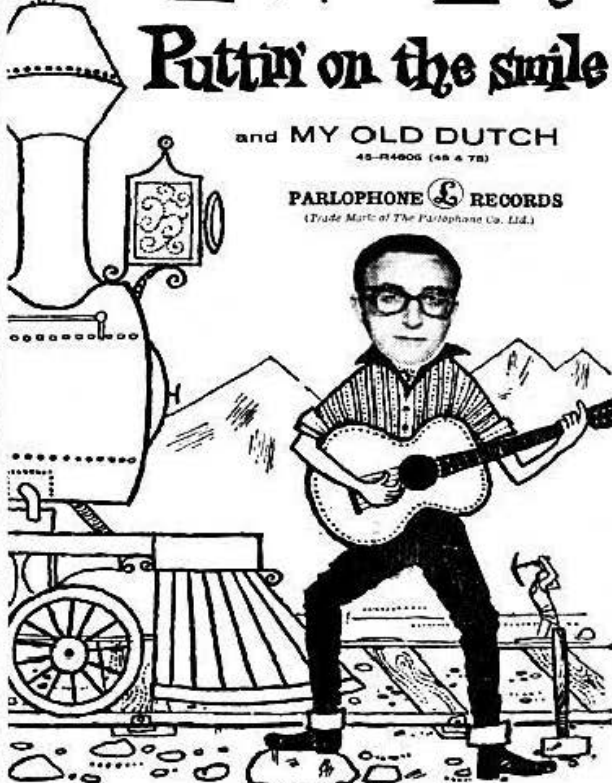
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PETER SELLERS

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and MY OLD DUTCH
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In spite of heavy commitments in America, Frankie Vaughan jumped at the chance of appearing on "Sunday Night at the London Palladium." Here he is seen with (left to right) Des O'Connor, Bruce Forsyth and (extreme right) Johnny Franz, A. and R. Manager of Philips, Frankie's record company. (DISC Pic.)

Frankie Vaughan is offered yet another film

Straight dramatic role this time

FAN MAIL

NOVEL—and determined—
an autograph collector is pretty
17-year-old Linda Slater, of
Stretford, Manchester.
Linda was "posted" to her
idol, Cliff Richard, when he
appeared at the Free Trade Hall,
Manchester, on Saturday.
She was delivered by friends in
a 2ft. by 3ft. cardboard carton.
Linda spent over an hour in
the carton before Cliff opened it.
Said Cliff: "I was astonished.
She popped up and said, 'Please
can I have your autograph?'"
Linda was given a free seat for
the show and invited to London
to see a recording session.

FRANKIE VAUGHAN, who flew in from America on Thursday for Sunday night's Palladium TV show and flew out again on Monday, has had yet another offer for a film part in Hollywood. This time it is a straight dramatic role.

"I can't tell you the name of the film, yet," said Frankie, "but the company will make an announcement soon. I would like to do it very much. I would also like to do another picture with Wilcox if the right story comes along."

About the proposed role in the new 20th Century Fox film "The Billionaire," Frankie said: "Actually Gene Kelly is also in line for the part, which is of a dancer-cum-singer—which I'm not. But the Fox people came out to

see me and were impressed with the films I have already done, so I shall probably do a picture for them."
Frankie Vaughan's latest record hit, "Heart Of A Man," went out of the charts last month, but there will not be any British recording dates for a while. However, we will be receiving his first single from America early next year.

"I'm making a record with a really hot arranger when I get back to New York," said Frankie. "His name is Luther Anderson and he's great. Then when I arrive back in California I hope to cut LPs with people like Nelson Riddle and Frank DeVol."

Whilst in America Frankie Vaughan has been accorded one of the greatest receptions ever given to a British entertainer, yet when he got the chance to appear on the Palladium show he grabbed it, in spite of the short notice

Homesick

"Much as I love working in America, and they've been very good to me, I was thrilled to be home again. I get terribly homesick out there and when they asked me to fly back for this one show I jumped at the opportunity."

Yet during rehearsals for his songs Frankie looked a little worried now and again. When I tackled him he replied: "I'm a perfectionist, now more than ever. If you start getting slack or lazy in this business you've had it. I give a punchy performance and that's what people expect when they come to see me."

This will be a busy week for Frankie in America. He has a show to tape and recording sessions lined up. But he hopes to be back in Britain again next weekend to be with his wife, Stella, and their children. "I miss them very badly," said Frankie, as we parted. "I've just got to come home again soon." **B.G.**

'My Fair Lady' in stereo

A **STEREO** version of "My Fair Lady"—recorded by the original cast earlier this year—is released this week by Philips. The recording took place during a special session at the Walthamstow Town Hall.

New rock 'n' roll show for TV?

LARRY PARNES MAY BE BEHIND IT

IS Larry Parnes, whose Big Beat show is currently touring the country, and who numbers among his artists Marty Wilde, Billy Fury, Duffy Power and Vince Eager, planning a rock 'n' roll show for television?

Rita Gillespie, talented director of "Oh Boy!" and "Boy Meets Girls," is in line to handle the show if he does.

"If they do want me to do a show with Larry I'll be very pleased," she said last week.

"Jack Good has been confidently forecasting that ATV want me for a rock 'n' roll show and that Larry Parnes would be behind it."

"But all I really know is that I'm joining ATV's light entertainment branch next month."

"But Larry did come to our Manchester studios with Marty Wilde not long ago, said he was doing a show for ATV, and added 'Wouldn't it be fine if we could do it together?'"

No information was forthcoming from either the Parnes office or ATV on Monday. Both denied any knowledge of such a programme.

Robert Earl 'broadcasts' his act

and gets a disc effect

SINGER Robert Earl has turned himself into a walking radio station, and by so doing he has achieved a sound on stage almost identical to that on his discs. This is something that most singers strive for.

His secret is a new "live" sound system which makes hand mikes and trailing cables obsolete.

Swen into his stage suit is a small radio transmitter, with a microphone so tiny it is invisible to the audience.

His voice is broadcast, picked up on an aerial at the side of the stage, and relayed through the loud speakers.

"I can't say a great deal about it," said Robert, "because I don't fully understand it myself. It's a new British invention and I believe I am the first singer to try it out."

"People get accustomed to hearing your voice on records. When I sing without a mike, the unamplified voice seems a little strange to them. With this gadget, the audience hear my voice just as it comes through to them on my discs."

Ted Heath has contacted the Russian Embassy about the possibility of taking his band to the U.S.S.R. for a tour. He would be the first British bandleader to undertake such a venture.

All clear for 'Crossing'

THE series of 13 programmes for the B.B.C. Light Programme recorded by Gerald and his Orchestra with Rosemary Squires and Don Bennis during a round trip from Southampton to New York, is scheduled to start on Tuesday, December 29.

The programmes, "Tip Top Crossing," will each run for 30 minutes.

Michael Holliday



MICHAEL HOLLIDAY



LONNIE DONEGAN

"SAN MIGUEL"

PYE 7N 15237 (45 & 78)

THE NUTTY SQUIRRELS

"UH! OH!"

INTERNATIONAL 7N 25044 (45 & 78)

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Show—Thursdays; Jack Jackson
at 11.30; The Late Late
DECCA RECORDS
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After one of the quietest celebrity weddings for many months, jazz band leader CHRIS BARBER toasts his wife and blues singer with the band, OTILIE PATTERSON. The couple were married at Paddington Register Office in London last Thursday.

Steele's TV show is taken off

NO NEW DATE FIXED YET

OWING to a reshuffle among the musical programmes networked by ATV, the fourth and final Tommy Steele "Spectacular," originally scheduled for December 12, has now been cancelled. No alternative date has, at present, been fixed.

In its place will come a Bernard Delfont "Saturday Spectacular," starring The Beverley Sisters, with David Whitfield and Arthur Haynes.

Next Monday, November 23, Glen Mason will be Roy Castle's guest in "Castle's On The Air," and the following day it is hoped that, health permitting, Cyril Stapleton will be returning to lead the orchestra in "The Melody Dances."

Joan Regan will be guesting in the "Jewell and Warris Show" on November 28, and Norman Wisdom will appear in "Sunday Night at the London Palladium" on the following day.

Teddy Johnson's guests in this week's edition of "Music Shop" will include Lita Roza, the Malcolm Mitchell Trio, tenorist Kathy Stobart and the John Burdon Horne Quartet.

DON COSTA SWITCHES

AMERICAN recording artist Don Costa, who, for the past four years, has been A. and R. chief of A.B.C. Paramount Records (released over here under the Columbia banner), has signed with United Artists as an A. and R. manager and performer. He will also compose and conduct for them.

Don Costa joined the C.B.S. Radio Orchestra when he was 15. From there he graduated to Vaughan Monroe, with whom he stayed for six years as an arranger before freelancing.

Recently he has been responsible for the backings and arrangements of many top-line artists, particularly Paul Anka. His first offering is released this week on London, entitled "I Walk The Line."

CARNIVAL'S NEW VENUE

BREAKING away from the traditional Royal Albert Hall venue, the annual "All-night Carnival of Jazz" will be held at the Lyceum Ballroom, Strand, on Friday, January 22. The carnival starts at midnight and continues until 7.30 a.m.

Bands taking part include Chris Barber's Jazz Band with Otilie Patterson, Mr. Acker Bilk's Paramount Jazz Band, Alex Welsh, Ken Colyer, Terry Lightfoot, Mike Daniels with Doreen Beatty, Micky Asham and the Diz Duzley String Quartet.

Callboard

(Week beginning November 23)

MAX BYGRAVES—London Palladium (season).

SHIRLEY BASSEY—New Theatre, Cardiff.

JACKIE DENNIS—Empire Theatre, Leeds.

CRAIG DOULAS—Empire Theatre, Glasgow.

ELAINE DELMAR—Theatre Royal, Hanley.

EDMUND HOCKRIDGE—Coventry Theatre, Coventry (season).

JOE HENDERSON—Coventry Theatre, Coventry (season).

KING BROTHERS—Coventry Theatre, Coventry (season).

KEN MORRIS & JOAN SAVAGE—Coventry Theatre, Coventry (season).

THE MUDLARKS—Empire Theatre, Glasgow.

THE PLAYBOYS—Palace Theatre, Manchester.

PETERS SISTERS—London Palladium (season).

POCKA DOTS—Finsbury Park Empire.

DICKIE VALENTINE—Empire Theatre, Liverpool.

DAVID WHITEFIELD—Palace Theatre, Manchester.

Holiday changes his tune

A NEW Michael Holliday disc is due out tomorrow (Friday)—and it is a number that will make his fans sit up and take notice, for it departs radically from the sort of songs Mike has sung before.

It's called "Starry Eyed" and according to Columbia "it is more commercial, it's in the teenage idiom, and it gets away from the 'Story Of My Life' type of song."

But his faithful fans who write "Dear Mr. Holliday, me and my wife . . . needn't worry that he's abandoning them . . . that he's jumping on the tail-end of the big beat bandwagon."

Exception to rule

In his dressing-room at the Finsbury Park Empire where he topped the bill with Joan Regan last week, Mike strummed a chord or two, dum-dum-dummed a little, sang "Why Am I So Starry Eyed . . . ?" and came out straight; he's certainly not starry-eyed about the sort of fame the young fans can bring a singer.

"I'm the exception to all the rules in this business," he said, "if I've not got a record in the Hit Parade, I don't mind. Have you heard the kids at one of those rock shows? All you get is screaming. You don't hear a word of the song. I get silence when I sing. A

quiet audience. Noise worries me."

"Starry Eyed"—no it's not a Christmas number— isn't the first teen-appeal song that Mike's been offered.

"I turned down 'Mr. Blue,' he confessed. "I liked the way The Fleetwoods sang it, but I didn't think it was right for me." There have been others he's rejected. "Ribby material" was his comment, as he stripped off the casual clothes that are his trademark.

Outside the stage door after the show a crowd of about thirty autograph hunters milled around in the cold. Average age: twelve.

Inside, two red shirts and a check one hung on hooks in his dressing-room. No sign of an Italian jacket.

On stage they announced "The friendly voice of Michael Holliday." For friendly, please don't read "frenzied."

The Johnny Dankworth Orchestra and the London Philharmonic Orchestra are again to combine for two concerts at the Royal Albert Hall, on November 27 and December 4.

ALAN COSTA
LONDON

THE BEVERLEY SISTERS
The little donkey

F 11172 DECCA

SERIOUS Michael Cox

F 11182 DECCA

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FAITH
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PARLOPHONE 45-R4691

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Mary's Boy Child
COLUMBIA DB4375

TONY OSBORNE
While Paris Sleeps
H.M.V. 45-POP671

THE PLATTERS
My Blue Heaven
MERCURY 45-AMT1066

Lloyd Price
COME INTO MY HEART
H.M.V. 45-POP672

THE VAMPIRES
Swinging Ghosts
CLAPTRAP
PARLOPHONE 45-R4699

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RATINGS

*****—EXCELLENT
 ****—VERY GOOD
 ***—GOOD
 **—ORDINARY
 *—POOR

A BIG WEEK

FOR

D.N.T.

The sign that indicates
 a Don Nicholl Tip for
 the Top Twenty.

Five are tipped for the top

JERRY KELLER

If I Had A Girl; Lovable.
 (London HLR 8980)

JERRY Keller seems to have overcome the problems of finding a follow-up to "Here Comes Summer." He's done so by choosing "If I Had A Girl," which falls cunningly into the same pattern and sound as the previous success.

Jerry sings the ballad sweetly and warmly, while some girl voices drift in the background. For those who went overboard for the appeal of "Summer" the new disc is a winner, too. I think Keller will click again.

"Lovable" has a cute background noise from the girl group, and Jerry moves easily through the light ballad.

ALMA COGAN

We Got Love!
 I Don't Mind Being All Alone.
 (HMV POP 670)

ALMA ought to make it this time. She's been extremely close with some recent couplings (and unlucky, too) but "We Got Love" deserves to go all the way into the Twenty.

A brash, powerful, beat ballad which the Cogan punches out in excellent style. And she gets the benefit of a big, exciting chorus in the Stan Foster backing. Audience cheers open and close the side, and help to whip up the enthusiasm.



Jerry Keller, Alma Cogan, Ernie Field, Connie Francis, The Drifters fight it out

The Don Riddelle Singers are also with Alma on the second side, a quick-shuffle revival of "I Don't Mind Being All Alone." This tune from the twenties takes easily to modern dress.

ERNIE FIELD

In The Mood; Christopher Columbus
 (London HL 8985)

WELL, it's more than twenty years since Joe Loss recorded "In The Mood" on this side of the Atlantic. Now Ernie Field's orchestra brings out a rocking arrangement that ought to please present-day customers. The band beats its way smoothly through the famous tune with the sax carrying the familiar phrases easily.

The old hesitation gimmick lends itself to the rock and this is a side which should take off all over again. Only disappointment I felt was in the weak fade-out finish.

Same sort of noise for "Christopher Columbus" on the flip. Ernie introduces some chorus voices this

time, however, to chant along with the sax. The beat has it.

THE DRIFTERS
 Dance With Me;
 True Love, True Love.
 (London HLE 8988)

THE Drifters (the original American group not the British boys now known as The Shadows) send out a Latin rocker, "Dance With Me," and the invitation could be taken up by thousands of customers. For this is a very slick beat offering with high strings sliding above the rhythm section.

One boy takes lead all the way with the rest of The Drifters backing up professionally. Good commercial noise.

"True Love, True Love" could also be a strong selling side. There's plenty of push behind this number at the moment, and The Drifters have a version here which will appeal to young ears. A Latin to the rock again, and a powerful juke box sound.

CONNIE FRANCIS

Among My Souvenirs; Do You Love Me Like You Kiss Me
 (M.G.M. 1046)

ANOTHER slow beat revival from the ever-selling Miss Francis. And I think she will reach the big places again with this disc. She double-tracks smoothly on the old tracks smoothly on the old "Souvenirs," while Ray Ellis directs the strings, rhythm and chorus accompaniment. It has that old compulsion about it all right.

"Do You Love Me Like You Kiss Me" is one of the tracks cut by Connie when she was visiting Britain. And this time it is our own Tony Osborne who directs the big orchestral backing. Tony whips the pace up perfectly, sweeping the star into a dramatic Latin performance.

CHARLIE GRACIE
 Oh-Well-A; Because I Love You So
 (Coral Q 72381)***

CHARLIE Gracie comes up with an odd little rocker in Oh-Well-A. He whoops it up in company with Dick Jacobs' orchestra and chorus. Doesn't hold the attention as it should.

Far more promising, I would think, is Because I Love You which Charlie belts along after the Lloyd Price fashion. Plenty of life here from the top and the chorus.

LINDA SHANNON

Goodbye Charlie; If You Only Knew
 (Parlophone R 4603)***

MISS Shannon has a cling-ling complaint in Goodbye Charlie. The girl is weeping about a boy who has turned his affections to another. Routine ballad sung capably.

If You Only Knew has a strong band backing while Linda sings the straight romantic song. Nothing great to fault, but standard is reached by most bands and their vocalists every day.

JOHNNY WELLS

The One And Only One;
 The Lonely Moon.
 (Columbia DB 4377)***

JOHNNY Wells has a deep, velvety Western voice and it goes well with the slow flow of The One And Only One. Chorus and orchestra back him up as he husks through the ballad.

When we turn over to Lonely Moon things move more up to date. Good instrumental noise behind Mr. Wells this time as he weaves through the slappy beat number.

JAN AND DEAN

There's A Girl; My Heart Sings.
 (London HLU 8990)***

JAN and DEAN, who didn't quite make it last time out over here, go for the heights again with There's A Girl. Easy little beat number which the boys chant affably. Tune

ALMA COGAN ought to make the charts with the powerful beat ballad, "We Got Love."

is quick to register and the lyric won't tax anyone's intelligence.

My Heart Sings bears no relationship at all to the oldie "All Of A Sudden My Heart Sings" which Paul Anka revived with success recently. This is a new, repetitive rock-a-ballad. Gimmicky, perhaps, but a trifle monotonous, too.

DON FRENCH

Little Blonde Girl;
 I Look Into My Heart.
 (London HL 8989)***

DON French runs off on a wild rocker, Little Blonde Girl, and has the style to make it sell. French chants and squawks by turn, but always makes sure the lyric gets across. Rhythm group with him is a bit rough at times, but the half has spirit and it moves very well indeed with something of the excitement we used to get from Little Richard.

I Look Into My Heart is a much slower beat ballad which French hiccoughs heavily. Might capture some of the young romantics, but it lacks the force of the upper half.

TONY REESE

Just About This Time Tomorrow;
 Lesson In Love.
 (London HLI 8987)***

TONY Reese bounces into earshot with a happy little bealer, Just About This Time Tomorrow.

Tony sings it strongly and with a nice feeling for the happy-go-lucky romantic quality of the lyric. Good vocal and instrumental groups add to the selling possibilities of the side.

Lesson In Love is a slower, wah-wah-wah rocker which Tony again takes in company with the vocal group. Warm romancer this — and another good tune which is easy to remember.

CHUCK AND BETTY

Come Back Little Girl; Sissy Britches.
 (Brunswick O 5815)***

A COUNTRY and Western couple, Chuck and Betty, chant comfortably together as they sing the romancer Come Back Little Girl. Guitar and piano play large parts in the simple rhythm backing. For the flip a rock-a-billy about a kid who wears short pants. But this

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boy's no square, according to the lyric. Chuck and Betty should hit both the beat and the Country fans with this coupling.

THE KALIN TWINS
Why Don't You Believe Me/
The Meaning Of The Blues
(Brunswick O 5814) ****

QUITE a time since The Kalin kids had a hit, isn't it? They've got a powerful chance again with this coupling which features a Latin rock beat in *Why Don't You Believe Me*. Fairly big band and chorus backing for the twins on this one. Song has possibilities and it's put neatly and crisply.

The Meaning Of The Blues is a beat seller, too, unless I'm very much mistaken. It has the easy pound which The Kalins can carry so completely. Good, large noise from the studio, too.

CHIP FISHER
No One's Poor Me.
(Parlophone R 4604) ****

CHIP FISHER and a group called The Emmetts produce a crazy, mixed-up rocker in *No One*. Just crazy enough to sell, too. I'd say. The side moves well and has some gimmicky bass noises from the vocal group as Chip chants on. The noise and the easy-to-catch tune will help sales considerably.

Country heater for the reverse. *Poor Me* is another Fisher composition, and Chip certainly knows the type of material he can handle.

WANDA JACKSON
Reaching: I'd Rather Have You.
(Capitol CL 15090) ****

WRITTEN by Country and Western singer Skeets Macdonald and sung by Country and Western girl Wanda Jackson. *Reaching* should reach the hearts of the country club members on this side of the water. Miss Jackson does a spot of double tracking on this one and makes the most of the easy tune and sad, lust-love lyrics.

I'd Rather Have You is another Western item which gives Wanda a chance to underline the fact that she is a very accomplished artist in this field.

FARON YOUNG
Riverboat: Face To The Wall.
(Capitol CL 15093) ****

RIVERBOAT is one of those Country numbers which could slide out into the pop stream and

find itself sailing the hit parade. Faron Young's got a catchy melody to sing and a likely lyric about a gambler languishing in jail after dealing from the bottom of the deck. This could sleep.

Face To The Wall follows the more conventional Western route. Once again the country boy's been jilted by the girl friend these girls are always kissing someone else. How about a song from the "someone else" for a change?

FERLIN HUSKY
I'll Always Return: Black Sheep.
(Capitol CL 15094) ****

FERLIN HUSKY—singing under his own name this time—has a slow, soft ballad to offer as he walks reflectively through *I'll Always Return*.

A song which will touch many young lovers' hearts, particularly with the sentiment Husky packs into it. Ferlin is part-composer of *Black Sheep*, the swift-moving Country number on the reverse. The wondrous theme with Husky rattling the song off dramatically.

NASH LORRAINE
The Ways Of Love: Belle From Barcelona.
(Pye N 15235) ****

FROM the Far East comes Nash Lorraine, a boy who seems as if he could have a big future in Britain.

This debut disc for Pye is a good one. The boy has a relaxed way with a ballad and his treatment of *The Ways Of Love* is very professional indeed. I think plenty of people are going to listen to Lorraine's way with this easy beating waltz. Harry Robinson's accompaniment mixes strings, piano and voices perfectly.

The cha-cha-cha *Belle From Barcelona* is a cute little item which Nash handles well, but which lacks the potential of the other half.

THE MUDLARKS
True Love, True Love: Tennessee.
(Columbia DB 4374) ****

I LISTENED to the group singing *I True Love, True Love* on a show the other evening and was very disappointed by their performance. But what a better noise they achieve on the disc! This is more like the clean-cut team we know, even though I still don't rate it as one of their best recordings.

Tennessee is a hand-clapping beat number without much merit. The Mudlarks put it over as snappily as possible.

KEELY SMITH
I'd Climb The Highest Mountain: Don't Let The Stars Get In Your Eyes.
(London HLD 8984) ****

KEELY SMITH—one of the most individual feminine performers on disc, for my money—treats us to a brand new arrangement of *I'd Climb The Highest Mountain*. With a drum brushing beside her and some strings and chorus working in the background, Keely rolls out a slow, intriguing version of the ballad that is well worth spinning.

On the turnover, Keely cheers up to uncover a brisk arrangement of *Don't Let The Stars Get In Your Eyes*. Grand old tune and Mrs. Prima makes the most of it.

STEVE MARSH
If You Were The Only Boy In The World: Leave Me Alone.
(Decca F 11181) ****

MISS MARSH comes out to say something for the British girls in the struggle against Connie Francis and her kin. And I'd keep an eye on Stevie's thudding treatment of the World War I hit *If You Were The Only Boy In The World*.

This "Bing Boys" classic could strike us with a bang all over again via the Marsh powerhousing.

Leave Me Alone is a bouncy, plunkety-plunk number which Stevie belts like a latter day Sophie Tucker. No frills about the girl, she takes the song and slaps it down with take-it-or-leave-it tone. I think there'll be many wishing to take it.

(Continued on page 12)

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Crazy, mixed-up rocker from CHIP FISHER

Disc Date (Continued from page 11)

YOU'LL ALL BE FALLIN' FOR FALLIN'

JOHNNY FALLIN
Wild Strak; If I Could Write A Love Song.
(Capitol CL 15091)****

TOGETHER with Jack Rhodes, Johnny Fallin opened both numbers on this coupling. Wild Strak is a top-rate rocker with a lyric that is a cut above many we find on this kind of song. Johnny tips it out in a manner that ought to catch many ears. I can see them falling for Fallin all right.

If I Could Write A Love Song changes the pace and moves the beat slightly south of the border. Good guitar in the accompaniment.

LAURIE LONDON
Old Time Religion; God's Little Acre
(Parlophone R 4601)***

LONG time no Laurie in the sellers. Parlophone release now another brash spiritual by the boy. Old Time Religion, and Master London should offer thanks to Geoff Love's enthusiastic backing with the Rita Williams Singers.

God's Little Acre, which comes from the film of that title, is another hand-clapping spiritual and Laurie is in better form this time, though he seems to be having trouble finding the right key.

THE SPACEMEN
The Clouds; The Lonely Jet Pilot
(Top Rank International JAR228)****

THE SPACEMEN turn out to be a tightly-knit instrumental group with piano gathering most of the kudos as they drift on an easy beat through The Clouds. Doesn't seem to have the bite needed for a hit.

The Lonely Jet Pilot uses some sound effect gimmicks to give the illusion of racing through the air. Better commercial prospects.

NELSON RIDDLE
Ting-A-Lay-O; The Markham Theme
(Capitol CL 15092)****

NELSON Riddle is the composer of Ting-A-Lay-O and he has produced a bright little side by using kiddy voices with the orchestra.

Gay young lyric about a donkey, and Riddle batons it along to a tucful clip-lop.

The youngsters are absent from the second side where things take a much more dramatic turn. This is a Stanley Wilson melody written for an American television series of detective plays. Riddle makes much use of the strings for atmosphere on this deck. Sounds as if someone still remembers "Laura."

STAN WOLOVIC
Thinkling; Boombas
(Capitol CL 15089)****

STAN Wolovic leads the Polka Chips orchestra—and, naturally, there's a nice gym to Thinkling (The Stick Dance).

Has the flavour of a middle European slap-me-and-I'll-slap-you dance. You can hear the sticks beating during breaks in the vocal.

Boombas has even more of a beer garden atmosphere about it, as Stan and chorus chant lyric to beefy band backing.

BOBBY PETERSON QUINTET
The Hunch; Love You Pretty Baby
(Top Rank International JAR232)****

IHAVE a hunch that The Hunch is going to make quite an impression on us.

The Peterson Quintet beat out an



Top-rate rocker from **JOHNNY FALLIN** that will catch many ears.

inspiring rhythm with piano and barking saxophone enjoying themselves. The tune is a good one for an instrumental of this nature.

Love You Pretty Baby manages to get that smoky club atmosphere in its groove and the Quintet also has a vocalist to chant for them on this half.

BARBARA CARROLL
North By Northwest; Far Away.
(London HLR 3981)****

FROM the film of the same title. Barbara Carroll plays North By Northwest. Barbara is a pianist, and one with a nice gentle sense of jazz as she proves with this subtle treatment. Miss Carroll ripples through the sound-track melody with grace and interest while a bank of strings skies in the background.

Another slow melody for the reverse. Far Away is definitely for late-night listening and well worth listening to.

LORIE MANN
I Wonder; So Many Ways
(Top Rank International JAR237)****

LORIE MANN makes her best coupling to date with this release. The girl's clear-cut style is shown to very good advantage as she sings the familiar ballad I Wonder.

So Many Ways has a loping move-

ment to it which Miss Mann copes with comfortably. No frills about the songstress on this disc.

STEVE WRIGHT
Wild Wild Woman; Love You.
(London HLW 8991)***

Steve Wright with a Su'ahn voice rocks out a steady chanter, Wild Wild Woman, which is not so wild as the title might suggest.

A steady beat item this that could find a niche in the jukes, but it lacks the punch to make it a top-tenner, I'd say.

Love You is a very slow ballad that drags too much for my liking. Steve does build it a little as the side progresses in company with a wab-wah chorus, but there's little here to sustain interest.

THE FLAMINGOS
Yours; Love Walked In
(Top Rank International JAR213)****

MALE group, The Flamingos, stir up a pretty potent sound as they produce an unusual slow beat treatment of the ballad Yours. Remember how Vera Lynn made a hit with this one years ago?

The Flamingos take a very, very slow ride through the song and could make a new hit out of it.

The Gershwin standard on the flip opens with a haunting whistle before the group come in on another slow vocal arrangement. An extremely commercial coupling, I'd say.

MICHAEL COX
Serious; Too Hot To Handle.
(Decca F 11182)****

MICHAEL joins these who are fighting for the Craig Douglas crown, by singing a light-voiced young love ballad, Serious.

Mr. Cox is pleasant to listen to, though I'm beginning to wish these boys had a bit more meat to their voices.

Too Hot To Handle wakes things up somewhat with a stronger beat and Michael snaps out the lyric with whispering passion.

BOBBY COMSTOCK
Tennessee Waltz; Sweet Talk
(Top Rank International JAR223)****

BOBBOY COMSTOCK'S rocking revival of the old Tennessee Waltz will delight juke box listeners and it should move out into heavy sales.

Young Mr. Comstock works in company with a chorus and some high-riding strings.

brings a delicate performance to bear. The slow, liquid notes will make immediate impression on all those seeking a restful minute or two of meditation after the hurly-burly of the parties. A delightful coupling.

THE NUTTY SQUIRRELS
Uh! Oh! (Parts One and Two)
(Pye-International N25044)****

A NOVELTY from the Hanover-Signature label in the States. The Nutty Squirrels have obviously been created as a result of the success of The Chipmunks.

But the copyists have gone for originality by having these squirrels scatting jazz-wise to a slick musical group. Tune could catch on and the crazy-tape voices will help it in the Christmas market.

WINIFRED ATWELL
Piano Party
(Decca F11183)****

WINNFIE must have made a packet out of her Christmas party recordings, so it is not surprising to see Decca rolling out yet another coupling.

At her "other piano," with gentle rhythm backing, Winnie trots out a medley of eleven old favorites like Shine On Harvest Moon, Blue Skies, Baby Face and Coming Through The Rye. Part One takes things easily, Part Two speeds them up. Should be another big one.

THE JUNIOR CHORALE
Little Donkey; The Christmas Star
(Top Rank International JAR212)****

THE Junior Chorale—a British choir—sing Little Donkey sweetly in true carol fashion and I believe there will be plenty of mums and dads who will go for this version of the new Yule song.

The Christmas Star, which is used to make it a seasonal release on both sides, is sung with that clarity peculiar to children.

Sweet Talk is one of the Pamus-Shuman songs and has the light teenage touch which this song-writing duo know so well how to achieve.

ANITA BRYANT
Six Boys And Seven Girls;
The Blessings Of Love.
(London HLL 8983)***

NOT seven girls sitting in the back-seat, but an odd girl out at the teenage party. Anita sings this soulful young love ballad and bemoans the fact that it's her party but her boyfriend didn't show up.

Weeper with a slow beat in it. The Blessings Of Love reveals the singer in a happier mood, even though this is another slow romancer.

MIKE DESMOND
If I Were The Sky; Tom
(Top Rank International JAR225)****

HARRY ROBINSON has arranged If I Were The Sky for Mike Desmond and he also directs the slow beat backing on this side.

A British number written by pianist Bill McGuffie, the ballad has a firm romantic appeal. It allows Desmond to open his lungs a little.

Tom, on the other hand—and side—is an even more powerful ballad from the singer's point of view. Opens in full-blooded fashion before settling down to become a steady romancer.

ARNOLD STANG
Where Ya Calling From, Charlie;
Ivy Will Cling
(Fontana H226)****

ARNOLD STANG is an actor who gets featured roles in films. . . here he has star place in one of the best novelties of the year.

Where Ya Calling From, Charlie is a humorous effort with Stang on the wrong end of the phone. Charlie's with the girls. But you feel as frustrated as Mr. Stang by the end of the side.

Ivy Will Cling features The Sunshine Kids—a tots chorus—who bellow under the direction of Mr. Stang. The kids win!

THE TASSELS
My Guy And I; To A Young Lover
(Top Rank International JAR229)****

GIRL leads the boys in this vocal group and together they make a good snappy beat number out of it. The accent in My Guy And I is the only thing that may deter some customers from putting their cash on the counter.

To A Young Lover pulls the pace back to a drag and the group chant while bells chime in the backing. A prayer theme for the lyric which jags on me. Girl again leads.

BOBBY RYDELL
We Got Love; I Dig Girls
(Top Rank International JAR227)****

THIS is the disc which will be fighting Alma Cogan for top honours on We Got Love and I might get to the post ahead of Alma.

A different version this, with Bobby dealing in typical American style while the chorus whoop in the back-ground.

For I Dig Girls Bobby gets a gimmicky opening with guitar simulating a wolf whistle. After this the half turns out to be a steady rocker.

BOBBY HELMS
My Lucky Day; Hurry Baby.
(Brunswick O 5813)****

BOBBOY Helms move away a little from his usual Country corner to apply the beat to My Lucky Day. Tuneful ballad which is sufficiently out of the ordinary to catch plenty of ears. Bobby sings it in chorus company. Not up to the standard of some of his past big ones, but it could come up on the rails.

Hurry Baby is a quick little entry for the juke sections. A rocker which Bobby handles competently.

THE FOUR ACES
Waltzing Matilda; Roses of Rio,
(Brunswick O 5812)****

THE old Australian ballad Waltzing Matilda, gets a new lease of life as a result of the film "On the Beach," and it may well find itself doing a "Colonel Bogey" on us.

The Four Aces were a good choice for this disc. The boys march snappily through the number and they've been given some feminine voices for extra weight in the backing.

Roses of Rio is a sweet little luller with a South American flavour. The Aces handle it gently, with guitar and string predominating.

CHRISTMAS CORNER

PARTY time in the Christmas Corner with both Winnie Atwell and Lonnie Donegan rolling out the festive spirit. Lonnie is relying on last year's high jinks, actually.

But I have a hunch the big money will go down for the new Peter Sellers coupling. At the very least it should create a healthy market for his next long player.

Sellers is superb



PETER SELLERS
Futtin' On The Smiles; My Old Dutch
(Parlophone R4605)****

THESSE sides, which are being released in time to catch the Christmas rush, are taken from Peter's next LP. As trailers they could hardly be bettered.

Sellers is in superb form as he does a Donegan in "Futtin' On The Smiles," a riotous skiffle that should have Lonnie laughing as loudly as the rest. Just the stuff to get the party going.

"My Old Dutch" is one of the wickedest things ever put on disc. . . I am not going to describe it because whatever I say would take the edge off your first impressions.

LONNIE DONEGAN
Lonnie's Skiffle Party
(Pye N15165)****

LAST year Pye released Lonnie's Skiffle Party and it was quite a seasonal success.

Now the label releases Lonnie's party again. . . it is not a new party but the same one we had last Christmas. If you missed it then, here is your chance to brighten up the proceedings with it this year.

ROGER WILLIAMS
Mary's Boy Child; O Mio Babbino Caro
(London HLR8986)****

PIANIST Roger Williams brings out an instrumentalist version of Mary's Boy Child which should do well this season.

A very touching and thoughtful performance which relaxes one while maintaining the simple religious mood. Strings add weight behind the piano.

On the reverse, Williams offers a well-known operatic aria and

PETER SELLERS puts out a trailer for his new LP.

LONG PLAYING REVIEWS

The latest releases

reviewed by

KEN GRAHAM

VICTOR SILVESTER

No. 14

Dancing In The Dark (Quick-step); *The Neanness Of You* (Slow Foxtrot); *Zsa-Zsa-Zsa* (Cha); *Wishing* (Quick-step); *You Just Fly* (Waltz); *Something's Gotta Give* (Quick-step); *Gianina Mia* (Waltz); *Adios Muchachos* (Tango); *Too Marvellous For Words* (Quick-step); *Stay As Sweet As You Are* (Slow Foxtrot).

(Columbia 33C1143)*****

VICTOR SILVESTER'S Ballroom Orchestra play yet another selection on this his fourteenth LP in this series and it will thrill his fans in dancing classes and homes throughout the country.

I'd hate to have the job of counting the number of recordings made by this orchestra, but it can't be far off a world record.

EILEEN DONAGHY

Ireland's Favourites

The Hills Of Donegal; *The Humour Is On Me Now*; *Rathshannon*; *Bobby Boy*; *Oh To Philadelphia*; *Real Old Mountain Dew*; *Trotin' To The Fall*; *Song Of The Bunkwoods*; *The Auld Plaid Shawl*; *My Lagan Love*; *Cork*; *Rathfriland On The Hill*.

(Fontana TFE 5060)*****

EILEEN DONAGHY has won widespread recognition with her Fontana recordings. Her pure, unspoiled voice has delighted many a listener and she lacks that slightly nasal quality which puts me off so many Irish singers.

Accompaniment is supplied by the fine Johnny Gregory Orchestra and a lot of the success of this album is due to the band's sympathetic arrangements.

Miss Donaghy hails from County Tyrone and it looks like her hometown has lost her to the world—but I doubt it they'll object as long as she can find time to return there every now and then.

PERCY FAITH

Sigmund Romberg

The Desert Song; *Stout Hearted Men*; *Song Of Love*; *Serenade*; *Lover Come Back To Me*; *Golden Days*; *One Alone*; *The Riff Song*; *Will You Remember*; *Deep In My Heart Dear*; *One Kiss*; *When I Grow Too Old To Dream*.

(Philips BBI 7329)*****

HERE'S maestro Percy Faith in unusual colours racing along another popularity trail with the music of Sigmund Romberg.

Mr. Faith has rarely, if ever, failed to turn out a more than satisfying result in previous LPs and here again he has done well in this field.

The music is not all to my personal taste but it is certainly served up well by the orchestra and singers Earl Wrightson and Lois Hunt.

Lovers of Romberg and his period will adore this.

HARRY LAUDER

The Immortal

A Wee Deech An' Doris; *Breakfast In Bed On Sunday Mornin'*; *Sussie Maclean*; *Oh How I Weary Desire For You*; *There Is Somebody Waiting For Me*; *The Wee Hoose 'Mang The Heather*; *I've Just Come Off The Chain*; *Scotch Memories Medley* (*Home O' Mine*); *A Scot Is A Scot*; *My Bonnie Wee Wee*; *The End Of The Road*.

(R.C.A. Camden CDN130)*****

THE late Sir Harry Lauder was one of the truly great "greats" of all time. His fame spread over the world and he was equally popular in America and in his native Scotland.

This collection of some of his excellent material will win a place in many homes, but I doubt if many of today's generation will appreciate the artistry.

Few artists have achieved or will ever achieve, the love and respect won by Sir Harry Lauder wherever he appeared. His praises were sung wherever English was spoken.

A very fine album, but I'm afraid very much limited in appeal for today's market.

WOODY HERMAN
The Herd Rides Again

Northwest Passage; *Caledonia*; *Wildroot*; *The Good Earth*; *Blowin' Up A Storm*; *It's Coolin' Time*; *I Cover The Waterfront*; *Crazy Rhythm*; *Sinbad The Sailor*; *Fire Island*; *Black Orchid*; *Ripou*.

(Top Rank 35038)*****

THE name Woody Herman has always been synonymous with the big band era of the 30s, 40s and 50s. Woody's swooping clarinet has been a well-known, well-loved trademark rising out of the powerful sounds put out by the various Herds.

This album covers practically the whole period as far as material goes

MR. SLOW, SLOW, QUICK
QUICK, SLOW HEADS
FOR A WORLD RECORD

and to a certain extent as far as style is concerned, too.

The arrangements have been slightly refurbished and given that contemporary touch which keeps them from becoming dated.

Woody has kept his crown firmly on his thinning hair and looks like picking up many new honours with this latest aggregation of musicians.

LILI VERONA

Jamaica Sings

Miss Marjorie; *Belly Lick*; *Mattie Rae*; *De Rubber Been Come Dang*; *Long Time Gals*; *Judy Drowned*; *Hedow Hedon*; *Pocomania Song*; *Rainah Madullah*; *Dallas Gene A Cuba*; *Cordeira Brown*; *Bongo Man*; *Fan Me Sopotan Fan Me*; *Solah Market*; *Fly Mongoose Day-O*; *Sommy Deal*; *Hosanna*; *Asia*.

(H.M.V. DLP1202)*****

THIS is a collection of calypso performed in competent manner without making anyone sit up and take notice.

CYRIL STAPLETON—now in the Ace of Clubs series.

Nineteen tracks have been crowded on to this 10-inch album so, as you can expect, they are all abbreviated. Most of the tunes I have heard before by other artists and I find that these versions do not impress me as much.

CYRIL STAPLETON

The Big Hits From Broadway; *Shall We Dance*; *Hey There*; *You're Just In Love*; *I Talk To The Trees*; *Bewitched*; *People Will Say We're In Love*; *This Nearly Was Mine*; *C'est Magnifique*; *They Say It's Wonderful*; *June Is Bustin' Out All Over*; *Stranger In Paradise*; *Almost Like Being In Love*.

(Ace Of Clubs ACL1003)*****

THIS is the first of the popular series of Ace Of Clubs to reach

me and I must say I am very impressed with the quality. The gay, dancing style of the Stapleton outfit is present all the way and I thoroughly enjoyed the album.

Because of the economy pricing of this series this LP surely must sell in vast quantities.

THE LECUONA CUBAN BOYS.

Featuring Candido

Say Si Si; *Malgucena*; *The Breeze And I*; *High In Sierra*; *Siboney*; *From One Love To Another*; *For Want Of A Star*; *Jungle Drums*; *Two Hearts That Passed In The Night*; *Always In My Heart*.

(H.M.V. DLP1205)*****

I FOUND this album lacking in the excitement I would have expected from a combination of Lecuona and Candido. Yet it is very entertaining, the music is good to dance to, and technically no faults can be found. I feel it lacks a spark, however, that might otherwise have lifted it out of the rut and made it an



album that many could treasure.

The fame of this orchestra is widespread and also the name Candido is revered in percussion circles, so one naturally gets a note than competent result by combining the two talents.

HAVING A BALL

I Could Have Danced All Night (Mario Marini); *When* (Gastone Parigi); *Believe What You Say* (Little Tony); *Chuchin* (Bruno Quirinetta); *Tell Me That You Love Me* (Edoardo Lucchina); *Tequila* (Mario Pezzotta); *Treat Me Nice* (Little Tony); *You Took My Love* (Gastone Parigi); *Stella Stella* (Marini); *Happy Hoopa* (Parigi); *Lotta Lovin'* (Tony); *Tehi Gaddi Gaddi* (Quirinetta); *You Are*

My Destiny (Lucchina); *My Special Angel* (Pezotta); *Mandolins In The Moonlight* (Parigi); *One-Sided Love Affair* (Tony).

(Durium TL97021)*****

A BIT of a mixture here with a sprinkling of Italian artists well known to Britain. I can't say I was thrilled with the set, but I think it will appeal in certain teenage quarters.

Most of the numbers are established American hits and I find that the performance fall far short of the originals. The rhythm is too mechanical in comparison to the American discs.

CONNIE FRANCIS

Lipstick On Your Collar; *If I Didn't Care*; *Frankie*; *If You Love Me Tonight*.

(MGM-EP 697)*****

A PLEASING mixture from that pretty young gal with the golden disc touch, Miss Connie Francis.

Connie is never very far from my turntable as each week seems to bring along something new from her recording company. I welcome her visits as she has a lot more to offer than many of her contemporaries.



HARRY SECOMBE—off with the motley.

HARRY SECOMBE

Sacred Songs

The Holy City; *Ave Maria*; *Jerusalem*.

(Philips BBE 12300)*****

ACE clown Harry Secombe lays aside his motley and lets the serious side of his nature come through with this collection of sacred songs. Although, as I have said before, I much prefer Secombe the comedian to Secombe the singer, I know that this EP will have a very warm reception from the public and deservedly so.

Harry's powerful tenor voice fits these songs perfectly and he should have terrific success with this set.

FRANK SINATRA

Featuring Pearl Bailey

She's Funny That Way; *Birth Of The Blues*; *A Little Learnin' Is A Dangerous Thing*.

(Fontana TFE 17182)*****

ONLY the last track features the combined talents of Frankie and Pearl, but this extended performance is well worth the price of the disc alone. It is a cute piece of vocalising and cross talk between two people who are undoubtedly among

the greatest performers in show business.

Frankie's solo contributions are of the usual excellent standard, although somewhat dated as these recordings come from the late 40s and early 50s. They prove very durable material.

BING CRABBY

Please; *The Last Round-up*; *Did You Ever See A Dream Walking*; *Learn To Croon*.

(Fontana TFE 17178)*****

I SHUDDER to think of it and I admire Bing all the more for it, but these recordings were made about 1932 to 1934 and even now I find myself thoroughly enjoying them.

Bing is still a "young" performer and he can creep into the hit parade on frequent occasions. The famous drawing quality is there and will make a few middle-aged hearts flutter.

SKEETS McDONALD
Goin' Steady With The Blues

Gold' Steady With The Blues; *I'll Sail My Ship Alone*; *Fort Worth Jail*; *Tomorrow Never Comes*.

(Capitol EAP 1-104)*****
UP till now I'd never heard of Skeets McDonald, but he is

EXTENDED
PLAY

certainly a worthwhile performer from the Country and Western belt and if you banker after that kind of music then you have a ready-made album to add to your collection in this set.

His guitar work is excellent, too, and well worth a hearing.

The blues flavour is predominant as the title suggests and I feel sure that this album will have a fairly wide appeal.

Hear it.

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TRADITIONAL JAZZ... by Owen Bryce

Muggsy's little band had the secret of jazz

MUGGSY SPANIER'S RAGTIME BAND

The Great Sixteen
Relaxing At The Frisco; Mandy Make Up Your Mind; Blues; That Da Da Strain; Sister Kate; At Sundown; Lonesome Road; Loretta; At The Jazz Band Ball; Dinah; Big Butter And Egg Man; Livery Stable Blues; Black And Blue; Riverboat Shuffle; Someday Sweetheart; Dippermouth Blues.
 (R.C.A. RD21132)*****

I BOUGHT all these when they first appeared as singles... and I marvelled at the wonder of Muggsy, George Brunis, Rud Cless and the classic tunes they recorded.

I'm glad these have been re-issued, for now I can re-assess them in the light of all that has happened since those days. And I have no hesitation in saying that these are truly wonderful discs. Great discs. They are among the best revivalist jazz ever recorded anywhere at any time.

A lot of these at a different taker from the original H.M.V.s, which should provide many a talking point and many a headache and many a change of approach to the whole subject of jazz.

Some folk still imagine jazz is a purely improvised music. What they are going to say when they hear this for I cannot suggest. For it is virtually impossible to tell one take from the other. In other words: **EVERY MAN JACK PLAYS THE SAME SOLOS EACH TIME.**

Which is nothing new to me, So

does Louis, so did Oliver, and Jelly Roll, and Ory, and a host of others. The secret of good jazz is to play the same solo but to make it sound fresh and original. And Muggsy Spanier's great little Dixieland Band did just that.

Marvellous!

MUSIC BY DUKE ELLINGTON
 From the Sound-track of the Motion Picture "Anatomy Of A Murder"

(Philips BBL 7338)*****

WHEN I first heard this I classed it a three-star; then I listened again and gave it four stars; no doubt if I had the opportunity to review it again in three months time it would rate the full five.

A work of this nature requires two or three months of listening before any real evaluation of its merits can be put into print.

At the moment I am conscious of many delightful pieces of typically pre-war jazz Ellingtonia. Wonderful jazz morsels featuring the horns of Hodges, Gonzales, Clark Terry, Car Anderson, Ray Nance and the other corner men from this great band.

It took me two years to cotton on to "Such Sweet Thunder," the Duke's last extended composition. It is now one of my favourite records. And I've no doubt that the same will happen with this one.

It is a long time now since I learnt to be wary of records that have an immediate impact. Twelve months later

it's surprising how little you play them... and how you turn automatically to those difficult Ellington LPs and the Basies and the Orys and the things that live and live and live.

MISTER ACKER BILK AND HIS PARAMOUNT JAZZ BAND
Gladiolus Rag; Darkness On The Delta; Swing Low Sweet Chariot; Careless Love.
 (Melodisc EPM7-101)*****

All The Girls; Franklin St. Blues; Bye And Bye; Mr. Phillip N.; Breakdown.
 (Melodisc EPM7-93)*****

SOME of these tracks are by the early Bilk group, others by the present day group, but with Bob Wallis in the place of Ken Sims. I prefer the earlier tracks.

Gladiolus Rag is particularly good and the ones with John R. T. Davies are thoroughly enjoyable. This man, who recorded the sessions, once played trombone with the famed Crane River Jazz Band. He knows his jazz.

For some reasons unknown to me the boys make a very poor job of the traditional numbers. *All The Girls, Franklin St. Blues* sound very laboured and Acker (like George Lewis) manages to play exceedingly sharp.

Bye And Bye features the shouting, rough vocals we know so well by now. Nearly every track has Bob Wallis on trumpet.

He plays much better on these than he does these days, for today the demands of the fans have resulted in bands like Wallis' concentrating on what they love to call "Raving." I never did like either the word or that method of playing.

Best track of the lot is *Darkness On The Delta*, if Acker and the boys played this kind of music I would have no quarrel with them.

LOUIS ARMSTRONG AND VELMA MIDDLETON
Strutting With Some Barbecue
NINA AND FREDERIK
LOUIS ARMSTRONG
The Formula For Love
 (Pye 7N25043)***

THESE, complete with the "One... Two" start, are aimed purely at the commercial market, but no doubt Louis fans will want to be told of their existence.

Anyone looking for jazz need not really bother about the thing. Louis is pretty good, so is Velma, so are the All Stars when you can hear them, which is not often. Trummy Young (presumably) struggles hopefully with the insipid backing to Louis' trumpet, but nothing much happens.

Some bright spark has added words to *Strutting With Some Barbecue*. Why doesn't he try "High Society" or "Rampart Street Parade" or other instrumental numbers?

Or better still, why doesn't he leave them all alone?

There's some insipid backing to LOUIS ARMSTRONG'S trumpet.

BOB SCOBEY'S FRISCO BAND
Ostrich Walk; Indiana; Sobbin' Blues; Curse Of An Aching Heart; Michigan Water Blues; Sensation; Doctor Jazz; Jazz Mr. Blues; Travelling Blues; Clover Walk With Three; Ja Day; San.
 (Good Time LAG12180)****

WHEN IT comes to revivalist jazz it must be admitted that the British bands are far better than most of the Americans. The original guys, like Spanner, Hackett, Teagarden, Condon, Ory, make a wonderful job of it, but Turk Murphy, The Castle Jazz Band, The Riverside Five and this group of Scobery's will always take second place to Barber, Colyer, Mulligan, Alex Walsh or Cy Laurie.

When Lu Walters started his excellent group he could have had little idea how far removed white jazz would be from King Oliver and New Orleans 15 years later.

Just as this all is, it is not very far removed from minstrel music. Dig that crazy *Curse Of An Aching Heart* and *Travelling Blues*. If that ain't minstrel banterhouse hokum/vaudeville I would like to know what is.

IN CLASSICAL MOOD

This is a cracker of a 'Fifth'

BETHOVEN
Symphony No. 5 in C Minor
 Embassy Symphony Orchestra
 Conducted by Serge Lamont
 (Embassy WLP5000)*****

THIS, indeed, I would go as far as to say that it is one of the best performances of the "Fifth" that I have heard for a long time. The entire work cracks along at a brilliant pace.

The conductor and orchestra excel with the overall interpretation and very nearly reach perfection in the first and fourth movements.

The Andante does not quite come up to the mark of the other three movements.

Good value for money. This record will be a leading star in the Embassy stable for a long time to come.

RINSKY-KORSKOV
Scheherazade—Opus 35
 Embassy Symphony Orchestra
 Conducted by Michael Freedman
 (Embassy WLP5001)****

THIS came as a disappointment after the fine performance of Beethoven's fifth symphony by the same orchestra.

There is no "fire" and I found the orchestra slow and lacking the

On the other hand, *Sensation, Jazz Me Blues and Sobbin' Blues* are quite delightful, if you are not too fussy about the smell of the Delta.

THE ORIGINAL BARNSTORMER'S SPASM BAND
Shine; Tiger Rag; Nomin' The Burn; That's All There Is.
 (Tempo EXA95)****

BRIAN RUST is the mathematical genius behind the B.B.C. record library. Once he was Britain's most fanatical discographer. He is also a diehard collector of originals as opposed to re-issues or dubbings.

I am indeed surprised that with his background he should venture into the field of spasm music. What the boys do to these numbers is neither very original nor inspiring. The phrasing of the kazoo player is, in fact, downright corny. So, too, is the harmonica playing. The singing has about as much jazz or spasm as a Blackpool pier show.

Saving grace is the drumming and washboard of leader Brian Rust.

slick instrumentation that is within their capabilities.

This is not the full "Scheherazade," but an edited version, condensed to be accommodated on a 10-inch LP.

Tessa Robbins plays the solo violin part in good style, and is not affected by the general air of lethargy.

THE FLIGHT OF THE BUMBLE BEE
 Pierre Chifflet And His Orchestra
The Flight Of The Bumble Bee
 (Rinsky-Korsakov arr. Sterling; Estrelita (Maurice Ponce arr. Sterling); Car-Can from La Boutique Fantasque (Rossini arr. Sterling); Clair De Lune (Debussy arr. Sterling).
 (Mercury ZEP10034)****

THIS is a "Palm Court" type of disc, containing four well-known pieces.

I found the arrangements rather commonplace and the orchestral playing just as uninspired.

Uninspired, that is, except for the "Flight of the Bumble Bee," which did sound fresh and earned the record good marks.

The "Can-Can" was dull, "Estrelita" too sugary and "Clair De Lune" only passable.

There was also considerable surface noise on two of the tracks.

OPERA—Famous Arias
 Charles Craig, Margot Barry, John Cameron
 with Orchestra
 Conducted by Serge Lamont
On With The Mule! ("I Pagliacci"); One Fine Day ("Madame Butterfly"); Toreador's Song ("Carmen"); E lucevan le Stelle ("La Tosca").
 (Embassy WEP1013)*****

I have listened to this recording for its clarity and I would congratulate the singers, especially Charles Craig who is in good voice for a straightforward presentation, devoid of flourish.

The orchestra give good support and make effective accompaniment, never oversteering the soloists. The sleeve notes do not elaborate on which arias are taken by particular soloists—information which I consider essential.

The "Toreador's Song" will help you make up your mind whether to buy this disc.

ORCHESTRAL FAVORITES
 No. 2
 Symphony Orchestra conducted by Serge Lamont

Ritual Fire Dance (de Falla); Cascares (Offenbach); Humoreske (Dvorak); Serenade (Schubert).
 (Embassy WEP1011)*****

I ENJOYED the second in this series much better than its predecessor.

The Can-Can is played with exhilarating pace, and is sure to set your feet tapping. The Humoreske and the Serenade are pleasant melodies and are played here in a straightforward manner, with all the frills cut out.

The weak spot, to me, is the *Ritual Fire Dance*. It sounded as though the fire had gone out, and that the orchestra were making a brave attempt to fan up the embers.

I do hope that the Embassy label will still keep issuing these pot boilers; there is a certain market for them.

Alan Elliott

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 6d. per word. Words in CAPITALS to be altered initial word. Copy must arrive at DISC, Holborn House, Fleet Street, London, E.C.4, no later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

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Doomy? I thought so once, but not

any more

GERRY MULLIGAN



lomy ever drop out of it. It's on a generally even keel throughout. And therein lies its weakness.

With jazzmen of this calibre one expects and should receive more. I feel, Getz is at his most Lester-like coolness. Edison is unexceptional, the Peterson Trio is its usual suave, almost mechanical self. Only Mulligan and Ray Brown really moved me. Gerry appears responsible for what little organisation there is in an en-

TONY HALL
reviews the latest in
MODERN JAZZ

semble-less blowing session. The ballad melody is pretty, but dull. The blues (Sunday) and Woody'n You produce the most spirited playing. Just a little disappointing. Hence the lowish rating.

PEPPER ADAMS QUINTET
The Cool Sound Of Pepper Adams
Blues Blues Blues; Sweet Reels; Like a...; What Is This Skippy.
PERSONNEL: Pepper Adams (baritone); Bernard McKinney (sophomore); Hank Jones (piano); George Duvivier (bass); Elvin Jones (drums).
(12in. Pye International NPL28007)

A TYPICAL Ozzie Cadena super-
vised Savoy label "blowing" date. But not one of its most inspired. For some reason, the large majority of British ensembles are very

anti-Adams. I'm not. I think he's probably the best post-bop baritonist and I find his playing can be very stimulating. Though, I must admit, his continuous "running the changes" can be a trifle wearying at times. Nevertheless, he's an excellent player. McKinney, another Detroit native in New York, is very relaxed on euphonium. The sound here is closely

akin to that of a valve trombone. He reminds me a lot of our own Ken Wray, by far the best British modern trombonist. McKinney hasn't anything startlingly original to contribute. But he blows with tremendous feeling. A good jazz player. The rhythm section is pretty good as you'd expect. Elvin Jones is definitely the drummer to watch. The originals are far from original. In fact, *Bloos* is the very slightest variation on "Bags' Groove." Like... is, of course "What Is This Thing." The other two are adequate.

JULIAN "CANNONBALL" ADDERLEY
Cannonball's Sharpshooters

Our Delight; What's New?; Fuller Stop Man; Jubilation; Stay On It; If I Love Again; Straight, No Chaser.
PERSONNEL: Julian "Cannonball" Adderley (sax); Nat Adderley (trumpet); Junior Mance (piano); Sam Jones (bass); Jimmy Cobb (drums).
(12in. Mercury MMB12008)*****

SINCE these tracks were cut, Cannonball has had two years with Miles' band. He quit recently and is going to try and make it again with his own Quintet. Brother Nat is his front-line partner again.

The "Sharpshooters" here are a most swinging and spirited lot. They work together well on the mainly "up" tempos and the standards are high throughout the album. I've never been one to talk of Cannonball as "a new Parker." I think he has a lot of originality in his playing and, that though obviously greatly influenced harmonically by Bird, his main influence was Benny Carter.

Here Cannonball sears and soars and swings relentlessly, and is excellent on the one ballad *What's New*.

Nat is less original but he, too, plays with directness and blues-awareness and the rhythm section is very good indeed. Mance is now with Dizzy's Quintet; Sam Jones, just about the best of the new bassists (dig his solo on *New*) is now with Monk and doing much recording. Jimmy Cobb replaced Philly Joe with Miles.

One big protest: how dare Mercury credit Gil Fuller's *Stop Man*; Tadd Dameron's *Stay On It* and Monk's famous *Straight, No Chaser* with Cannonball as composer. And didn't Junior Mance write *Jubilation*?

FOLK • FARE

Strength without stridency

JEANNIE ROBERTSON with ROBIN HALL, Guitar I Ken Where I'm Going

I Ken Where I'm Going; The Cuckoo's Nest; MacPherson's Farewell; Oh Nellie My Darling; The Handsome Cabin Boy.
(Collector JES 8)*****

THE superb quality of Jeannie Robertson's singing, which has brought her universal acclaim as one of the world's finest folk artists, is again evident on this record.

Her voice has a wonderful quality of strength without any hint of stridency. Her partnership with Robin Hall is generally most fortunate, although I feel that his whistling might well have been excluded.

Of interest is that MacPherson's *Farewell* is a very close copy of his "Rant" sung by Robin Hall and reviewed below.

Oh Nellie My Darling is an original by Jeannie Robertson. It is a very commendable effort and shows an excellent assimilation of the folk tradition.

THE GOLDEN GATE QUARTET
Shout For Joy

Etiquette; My God's Comm' Down Again; Steal Away; There's A Man Going Round; Little David Plays On Your Harp; Sometimes I Feel Like A Motherless Child; Down By The Riverside; Go Tell It On The Mountain; When Was Jesus Born; Silent Night; Go Where I Send Thee; John Henry; Lulu; Around The Bay Of Mexico.
(Columbia 338X 1172)*****

THE best way to describe this group is to say they are a negro equivalent to The Weavers. They have the same slick type of presentation, and seem to be concerned more with entertainment value than authenticity.

The group is very enjoyable but it lacks that spontaneous fervour which marks such groups as The Spirits of Memphis.

This is probably due to the oversimplification of the harmony, which greatly reduces the poly-rhythmic devices that make these groups so interesting; interesting what is, compared with the usual vocal quartets.

In view of their approach it is not surprising that much of their material is not spiritual. An element of commercial appeal has been introduced by the inclusion of items like *John Henry* and *Silent Night*.

ROBIN HALL
MacPherson's Rant
Mez O' The Mill; MacPherson's Rant; My Bonnie Laddie's Lang A-Growing.
(Collector JES 7)*****

Bonnie Lass O' Fyvie; Collier Laddie; Skippin' Barri Throat; The Heather; Jinkin' You My Johnnie Lad.
(Collector JES)*****

TWO more EPs from the consistently good repertoire of Robin Hall. The first is a mixture of odd songs, while the second is devoted to love songs.

Both feature the singer's fine voice and unobtrusive but quite adequate guitar accompaniment.

One of the best tracks is *My Bonnie Laddie's Lang A-Growing*, a delicate, slow ballad concerning a 17th century child marriage. A version of this has already appeared by Dominic Behan.

Another familiar song is *Jinkin' You My Johnnie Lad*. A variant of this has already appeared on an earlier Robin Hall disc.

The two discs are so evenly matched that it is difficult to find any feature which makes one more attractive than the other. I feel, however, that "MacPherson's Rant" has a slight lead in view of the greater variety of the material and the excellent *Bonnie Laddie*.

Owen Bryce

ROBERT HORTON

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ON EVE OF HIS RETURN HOME

Jerry Keller gets his Silver Disc

JUST over two weeks ago, on Monday, November 2, Jerry Keller, who made "Here Comes Summer," flew into London for an appearance on "Boy Meets Girls." One week later his hit record sold its 250,000th copy in Britain and thus qualified for a Silver Disc. Last Thursday, the day before he was due to return to America, DISC's award was presented to him at a special luncheon given by his recording company, Decca.

Liberace coming?

Big Moss plans

LIBERACE may be returning to Britain next year for a Moss Empires tour, DISC learned this week from John Neiman, the group's Press representative.

Moss Empires, now celebrating their diamond jubilee, have negotiated for a new show, "Highlights From The London Palladium," to open for a short season at the Empire Theatre on December 21.

The show features 13 scenes from past Palladium productions and stars The Peters Sisters and The King Brothers. It is understood that the planned four-week season may be extended.

Productions scheduled by Moss Empires for 1960 include "Lock Up Your Daughters," currently running at London's Mermaid Theatre, "The Black And White Minstrel Show," "Carousel," "Hit The Deck" and "Rose Marie."

Recording stars lined up by the circuit next year include Frankie Vaughan, Cliff Richard, Toni Dalli, Max Bygraves, Russ Conway, David Whitfield, Shirley Bassey, Lonnie Donegan and Alma Cogan.

Bandleader Joe Loss is so impressed with the new Ernie Fields recording of "In The Mood," that he may use this arrangement as a signature tune on his TV shows.

Normally a Silver Disc takes some time to make, but this case was exceptional—the only time an American artist has been anywhere near these shores when the award of a Silver Disc has been announced—and so Decca pulled out all the stops and rushed a master copy off to the factories.

Within 48 hours the finished pressing was produced. Another 24 hours and the completed job was done and being presented to Jerry Keller.

The award was made in the offices of the chairman of Decca, Mr. E. R. Lewis (who was unfortunately out of the country) by DISC'S Managing Editor, Gerald Marks.

In a short speech after the presentation, Jerry Keller said: "I want to thank everyone concerned for making this possible, particularly as it has all been done in such a short time."

"In my gratitude, I sincerely thank the record-buying public of Britain for making this award possible. My Silver Disc will be a coveted souvenir of my stay."

"I will never forget what the people over here have done for me."

First for Hylda Baker

LANCASHIRE-BORN comedienne Hylda Baker, has cut her first disc for Decca, "She Knows, You Know," backed with the Floyd Robinson hit, "Makin' Love."

* "SINGERS ARE OUT"—Ted Heath

ONE of Britain's foremost "big band" leaders, Ted Heath, has decided that vocalists are "out." Until recently, Ted Heath was looking for a singer but he now feels that vocals may detract from the band's new style.

He has two weekly broadcasts transmitted to more than 30 countries, some where English may not be understood.

Ted Heath has accepted the offer of a month's contract for the Riviera Hotel, Las Vegas, next spring.



Recognition for more than 250,000 British sales. Jerry Keller (left) receives his Silver Disc for his recording of "Here Comes Summer" from Gerald Marks, Managing Editor of DISC (right) at last week's luncheon given by Decca Records to honour the visiting American. Mr. Beecher Stevens, chief sales executive of Decca, makes up the trio. (DISC Pic)

NEWS IN BRIEF

EMILE FORD and The Checkmates, winners of this year's DISC Vocal Group Contest, will be one of the resident groups in a new

ATV musical programme which starts on Sunday, December 6. The Southlanders and Jimmy Lloyd have also been booked for the show—as yet unnamed—which will take the place of ABC's "Sentimental Journey" from 11-11.30 p.m.

SARAH VAUGHAN comes to Britain in the New Year for a series of concert engagements. She is due to open in London with two concerts at the Royal Festival Hall on January 23, and she will be sharing

her complete tour with the Johnny Dankworth Orchestra. Accompanying the American jazz singer will be her own pianist Ronnell Bright.

IN an extensive publicity campaign throughout the country, Pye Records will be distributing material to more than 8,000 ballroom dancing teachers to announce their new "Strictlytempo" series. John Warren and his Orchestra have recorded the initial release of four singles: waltz, tango, fox-trot and quickstep.

SHEILA BUXTON and the Dallas Boys are to be featured in a week's variety engagement at the New Theatre, Boston, from Monday, November 23. Also on the same bill are Keg Guest and his Rhythmic Combo.

RUSS CONWAY joins "Juke Box Jury" on December 5 and 12.

SCOTTISH singer Kenneth McKellar will appear on BBC television's "Showtime" on November 29. He will be joined by Morton Frazer and his Harmonica Gang.

THE Modern Jazz Quartet's musical director and pianist John Lewis, has recently completed the score for the new Harry Belafonte film, "Odds Against Tomorrow." The film is likely to have its premiere in London before the end of the year.

TW are to present a new series of weekly programmes entitled "Here and There," in which Bristol-born singer Rosemary Squires will be one of the resident attractions. Initial showing is on November 26.

JIMMY SHAND and his Band will be in Scotland's featured programme "The Kilt Is My Delight," on St. Andrew's Day, November 30, on BBC television.

NEWs of two film premieres to be held in London was announced this week.

"Tommy the Toreador," starring Tommy Steele, is to have a Spanish styled premiere on December 3 at the Leicester Square Theatre. On December 13, the film will have a special showing at the Regal Cinema, Old Kent Road, when all proceeds will go to the Bernadsey Youth Club. "Expresso Bongo," starring Cliff Richard, has its premiere on November 27 at the London Pavillion.

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